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WBAI 99.5 F.M.

SKOKIE

Skokie, a suburb of Chicago, has some 70,000 residents. Of these, some 40,500 are of Jewish religion or ancestry. Some are survivors of death camps and many lost families in the Holocaust. When a Nazi group—the National Socialist Party of America—planned to march through Skokie there was an indignant outcry. The town of Skokie instigated a lawsuit to prevent the march. In response, Frank Collin, leader of the Nazi group, contacted the ACLU for legal assistance—and got it.

Aryeh Neier, who was then the national executive director of the ACLU, tells the story of the Skokie case and examines its implications. Ironically, Neier himself is a Jew, a refugee from Hitler's Germany who lost many members of his family in concentration camps.

The Nazis never marched in Skokie but they succeeded in getting a lot of publicity and in tying up their case in the courts for sixteen months. It is Neier's belief that ultimately the judge who devoted so much attention to the Nazis, the police departments that paid so much overtime, and the ACLU, which lost a half-million dollars in membership income as a consequence of defending the Nazis, used their time and money well. They defeated the Nazis by preserving the legitimacy of American democracy.—*Jerry Hatch*

Thursday, March 8, 3:00 to 5:00 P.M.

Muriel Rukeyser

The first three months of this year have brought blood to the streets of Iran, and fire to a tenement in New Jersey, in which Rosie Lee Jackson watched her daughter and five grandchildren rise in gray smoke above her head and disappear. These same three months have moved Africa one year closer to liberation and introduced to the world the collected poems of one of America's most important poets, the activist Muriel Rukeyser. The work itself, published by McGraw-Hill, spans over forty years of the poet's unusually active life. She writes in the preface of that book:

> "When I began to read, I loved the collected poems I found—they invited me through the poems of all the years of a loved poet. There were two differences then from today's books: the poets were all dead, and all were men."

Stephen Vincent Benet wrote in the introduction to Rukeyser's first collection of poems, *Theory of Flight*, published by Yale University Press in 1935: "There is a great deal of power—a remarkable power for twenty-one. I don't know quite what Miss Rukeyser will do with the future, but she will certainly be a writer. It sticks out all over the book." Later, in that same introduction, Benet goes on to say about Rukeyser: "Politically, she is a left-winger and a revolutionary. She writes in "The Blood is Justified,"

> *"We focus on our times, destroying you, fathers in the long ground—you have given strange birth to us who turn against you in our blood...*

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Like you, I think the Community Bulletin Board is a very important function of WBAI. The CBB is not just a place where you can hear announcements of what's happening around town. It is a focal point in the FM band where there is an active relationship between people: the *community's* bulletin board. We've used CBB as a base for teaching radio production. Our interns are people like you, people from the community, who want to explore an alternative perspective toward the media. We're also involved with some high school and college internship programs. We've been experimenting a lot with CBB. On January 28, we broadcast portions of it from the streets of Chinatown during the festivities of the New Year. We've recorded community announcements over the phone. We rewrite the press releases,

to give a more personal reading. (One experiment that was not too successful was to bring it to the streets and have the people read some of the announcements but we encountered a lot of shyness. We're going to try again, and maybe we'll get a better response next time.)

You are very much invited to participate in the CBB by sending us information you would like to share with the rest of the community, by sharing your feelings about CBB with us, and by taking part in its production. Through all this active involvement, we'll present a Community Bulletin Board that is informative, creative, political, and very much artistic. —*Marcos Antonio Miranda, producer*

Mondays and Thursdays at 7:15 P.M.

HOSPITAL

Rosemarie Reed will interview Judith Nierenberg and Florence Janovic, authors of *The Hospital Experience: A Complete Guide to Understanding and Participating in Your Own Care* (Bobbs-Marrill, 1978). Nierenberg is a registered nurse and a member of the New York Counties Registered Nurses Association. Janovic is a writer and long-time consumer advocate. Their book is a clear, basic, well-illustrated guide for the laypeople first confronting surgery, therapy or some other form of hospital care. It explains patients' legal rights and how they can assert them; describes the basic care units of the

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TRAGIC MAGIC

It happens in the time-span of a single Day. Melvin Ellington, a young black man, former student radical and civil rights activist, was a conscientious objector to the Vietnam War. He has just finished his two years of alternative service behind bars. The scene is New York City.

The story is told in first-person narrative with numerous flashbacks depicting Melvin's pre-prison days. The pages are charged with the music of the streets and the mixed-up noises and voices of the sixties. Wesley Brown's writing at its best reflects a sensitivity and rhythm that reminds one of the lyric prose of Langston Hughes. *Tragic Magic* is a book to be read out loud.

It is a particular pleasure to have coaxed Wesley Brown, executive producer of THOR'S HAMMER, to read his novel to us.

Tragic Magic is published by Random House.

Fridays, March 9, 16, 23 and 30, 11:00—12:00 P.M.

Elizabeth Holtzman

Congresswoman Elizabeth Holtzman will be Samori Marksman's guest on HOUSETALK, and the subject under discussion will be United States foreign policy in the Middle East and Africa.

Elizabeth Holtzman is serving her third term as Representative of New York's 16th District, which includes Flatbush, East Flatbush, Marine Park and Crown Heights.

She is a member of the House Judiciary Committee and its subcommittees on Immigration, Criminal Justice and Crime. She is a member of the House Budget Committee and chairs the Committee's Task Force on State and Local Government. In the 95th Congress, she had several major pieces of legislation passed, including legislation to deport Nazi war criminals from this country, to protect the privacy of rape victims in rape trials, to provide insurance at reasonable rates to victims of insurance company redlining, and to extend the deadline for ratification of the ERA.

Elizabeth Holtzman's appearance will be the first in a series of live conversations with elected officials.

Sunday, March 18, 4:00—6:00 P.M.

CELTIC MUSIC

Alan Stivell began music training in early childhood in Britanny, turning to the harp at age nine, after his father made for him a celtic, or bardic, harp. Through his years of study and performance, he moved from concert harp technique to the traditional, small-harp style, using metal strings rather than nylon, played with fingernails rather than the fingers.

The music he plays is Celtic music, music of those six peoples—Breton, Irish, Manx, Cornish, Scottish, and Welsh—who make up the Celtic culture. Stivell is an avid proponent of old Celtic culture, especially the language and the arts.

Britanny is in the northern part of France—culturally it is linked with the British Isles. Stivell's father, Jord Cochevelou, was one of the minority of Bretons who treasured that link with the other Celtic

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WBAI is on the air 24 hours a day, broadcasting at a frequency of 99.5 MHz. Our transmitter is located in the Empire State Building, and we broadcast with an effective radiated power of 5.4 kw (horizontal) and 3.85 kw (vertical). Power equivalent to 50 kw. at 500 feet. Our antenna stands 1223 feet above average terrain. The studios are located at 505 Eighth Avenue, New York, N.Y. 10018. Subscriptions and donations may be sent to WBAI, P.O. Box 1234S, Church Street Station, New York, N.Y. 10249. Business inquiries may be made by calling during working hours at (212) 279-3400. WBAI is owned and operated by the Pacifica Foundation, a nonprofit corporation operating four other stations: KPFA, 94FM in Berkeley; KPFK, 90.7FM in Los Angeles; KPFT, 90FM in Houston and WPFW, 89.3FM in Washington, D.C.

REPORT TO THE LISTENER

We now have several thousand dollars in the Building Fund, and are looking forward to beginning construction of our studios—as always.

By the time you read this, our Centrex telephone system will have been installed, and Bill Kortum, our switchboard operator and office manager, will be able to let his fingers do the walking. All of you who've tried to reach individuals and have been asked to call back at another number will know what this means to us.

Our Jamaica Holiday was a success, judging by the looks of contentment on the tanned faces who reappeared around here a week later, radiating refreshment and relaxation. We're planning more such trips, which you'll hear about and, we hope, sign up for. (Richard Barr reports on the last trip, on page 8.)

We remind you to continue to attend our Friday Night Music Stores at the Symphony Space. Listen to the air for details on who's performing when. Remember, the Symphony Space is conveniently located on Manhattan's colorful Upper West Side, at 95th Street and Broadway.

As we go to press we are planning for the Marathon, beginning in mid-April. There will be plenty of special programming to reconcile you to the pitching, such as Lynn Samuels' history of Pacifica through the archives, the D&L Department's Shakespeare Day, music and public affairs specials, and much more.

But to avoid those nagging feelings of guilt, of idealism betrayed, give generously to your radio station now, so that we can bring you the best programming possible. Remember, spring is a time of renewal—and of gift subscriptions, too.

Jessica Raimi

Jessica Raimi
Folio editor

LETTERS

We welcome letters to the editor. Address correspondence to: Folio Editor, WBAI, 505 Eighth Avenue, N.Y., N.Y. 10018. Please include your name, address, and telephone number.

The legacy of the Holocaust

For those who think that Nazi crimes ended with the war and that the legacy of genocide is not granted to future generations, I have this to tell.

My aunt Maricia was born in Warsaw in the twenties to educated upper middle class parents. Both were doctors—quite common for my family but quite auspicious for that time and that place.

Maricia never had the opportunity to experience the awkward flush of adolescence, snatched as it was out from under her. As Jews, her parents had no right to exist and they were shot. Maricia, thirteen, witnessed.

Then came the Warsaw Ghetto with all its horrors: inhuman overcrowding, forced starvation, arbitrary deportation, suicidal uprising. Maricia, now a smuggler and freedom fighter, participated. She escaped through a sewer before the ghetto fell.

She posed as a Catholic and was recuperating from innumerable illnesses when the hospital in which she was interned was bombed. Maricia became paralyzed, a condition from which she eventually recovered. But the taste of brick dust and the sound of thunder never left her.

Maricia made it to London and attempted family life. One marriage ended in divorce. The second, though unhappy, ended only with her husband's death. I understand that there was an illegitimate pregnancy, perhaps an abortion, but I'm not sure.

I met her on a trip to England with my parents in 1966. Her husband Bunne was a warm Old Left type but thirty years her senior. Her prepubescent son Peter was peculiar. But Maricia was fascinating—tough, intelligent with unforgettable blue eyes.

In 1970 I went to England on my own, intending to stay with them, but an uncle who met me at the airport indicated that their marriage had deteriorated to such an extent that I could not. I had one tortuous supper with them, however. She and Bunne exchanged not a word and Peter had grown stranger.

Two months ago Bunne, quite old, died. One day later Peter committed suicide. Last week we were informed that Maricia too had committed suicide. Dying embers on my scorched family tree. Condemned for no crime, surviving *all* that only to die by her own hand. Maricia was not a part of my life, but she is now.

Some religions teach that suicide is a crime and that people who kill themselves cannot rest in peace. If that's so I'd rather not believe in an afterlife. But as for the Nazi murderers, may they rot in hell for eternity.

Rita Frischer Hall

Marcos, for one, is working hard

A letter received by Marcos Miranda:

I heard the 1/22 Community Bulletin Board broadcast and am moved to write you a few words of praise:

The varied coverage of events *and* the presentation—including some nice production values—were excellent.

In the past, CBB has often been slip-shod as it fell between transient volunteers. CBB is too important a function of BAI to be taken lightly.

Please keep up the good work.

Rodger Larson

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The Music Department has some interesting specials to offer this month along with a new program. Ed Haber will present the Unholy Modal Rounders, recorded in July of 1977—the last recording made by the group before they disbanded... Ilhan Mimaroglu, a producer for Atlantic Records, who does our excellent electronic music program on the first Saturday of each month, will share with us a two hour special on Tuesday, March 6 at 10:00 P.M.—JAZZ ON A DESERT ISLAND. It's sure to be of special interest to those who love good music... We welcome Mr. James Browne, who will host a show called ROOTS AND BRANCHES, to our department. Some of you will remember Mr. Browne's contributions to Bill Lynch's show ILLUMINATIONS. Mr. Browne will be assisting the department with a program dedicated to the late Charles Mingus. Our thanks to Mr. Browne for his memorial to Mingus this past January... Kudos to Robert Knight who paid tribute to the late Donny Hathaway. Mr. Knight has been a great help to this Department... Michael Triolo will produce four programs this month on Mondays at 1:30 P.M.: on March 5, a program on liturgical and spiritual music with guests Scott Williams and Dennis Nievis; on March 12, THE BEST OF MUSIC FOR THE KEYBOARD; March 19, GREAT PERFORMANCES IN CLASSICAL MUSIC; and March 26, GREAT PERFORMANCES IN ROCK MUSIC.

Habte Selassie will host his Caribbean music program on March 7, and 17, at 1:30...join him for his talk show at midnight on March 3, 17, and 31.... Paul Lazarus and Barbara Bernstein will be changing times. Paul Lazarus's ANYTHING GOES can be heard March 12 and 26 at 9:30 A.M., while Barbara Bernstein's BROWN BAG MUSIC EXCERPTS will air on March 5 and 19.

Thanks to Manya La Bruja for the celebration of Wagner's music. Change of key... Max Salazar has a new time and place. He is on the last three Saturdays of each month at 11:00 P.M. He will broadcast live from the Club Boobamako every other Saturday, exposing extraordinary talent. Join us live.

Join the Music Department, Ted Cohen, The Laughing Cavalier, Carlos de Leon, Max Salazar, Bill Canaday, Chris Whent, Martin Sokol, Leonard Lopate, Bill Farrah, Bill Hellerman, Peter Bochan, James Irsay, David Fenton, Jamie Katz, Richard Barr, Kim Kronenberg and Diana Arnow for some interesting music through the month of March. Listen for Diana Arnow's CONCERT INFORMATION heard Tuesday, Wednesday, and Thursday at 10:30 P.M. Remember—support live music!

Fontana Records

Alan Stivell in concert.
THE PIPER IN THE MEADOW STRAYING,
March 31 at 1:00 P.M.

radio notes MUSIC DEPARTMENT

Charles Mingus

Atlantic Records

Final Bar... The month of January brought tragedy to the world of music. We lost a legendary bassist and composer, Charles Mingus, on January 5, in Cuernavaca, Mexico, where he died of amyotrophic lateral sclerosis.

Before Mingus, the bass in jazz was largely a rhythm instrument. A few bassists were excellent soloists, but their chief function was to keep time. Mingus, while laying down a basic pulse, created counter lines to horn solos, making the bass a front-line instrument.

Mingus was one of the most diverse of modern composers. His works reflected the influence of the Afro-American church, early New Orleans music, European impressionism, programmatic sound effects and experimental improvisational techniques. He blended these disparate elements into musical statements of churning emotional power. His compositions were marked by long, lyrical themes such as the serpentine lines of "Goodbye Pork Pie Hat" and "Reincarnation of a Love Bird", paeans for Lester Young and Charlie Parker, respectively, or characterized by the turbulence and factiousness of "Haitian Fight Song" or "Meditations on Integration."

In a statement found in a *Washington Post* article Julian Euell, who once played bass in a Mingus group and is now the Smithsonian Institution's assistant secretary for public service, relates: "...He was reminiscent of a Paul Robeson. I mean he went further than Charlie Parker and Dizzy Gillespie. Mingus always had a political perception of music. He was angry that this country had not recognized black musicians and all the while he made a musical statement, he also made a social statement..."

Mingus challenged clubowners, record companies, and his musicians: Dannie Richmond, John Handy, Jackie McLean, Jaki Byard, Ted Curson, Eric Dolphy, Horace Parlan, Booker Ervin, Johnny Coles, Clifford Jordan, Rahsaan Roland Kirk and the many who made up the Jazz Workshop.

Charlie Mingus received a standing ovation from a White House crowd when introduced by Max Roach. While Mingus was confined to a wheel chair at the time, he was the tallest figure there. We will always remember the "Angry Man" music. I hope we never forget his message...

Donny Hathaway, singer, composer, arranger and pianist, died on January 13. Details are still sketchy at this writing, but police say he fell from the window of a New York hotel. Roberta Flack and Ed Howard (according to the report in *Jet*) were the last to see Hathaway alive and indicate that suicide was not a strong probability. He was thirty-three years old.

Donny Hathaway was from Chicago. He worked as a studio musician there before attending Howard University and adding to the musical life of Washington, D.C. Many first remember Hathaway singing a duet with Roberta Flack, the Carole King composition *You Got A Friend*. While three duet albums were released with Ms. Flack, Donny had recorded several albums as a leader. A multitalented individual who left us much too soon, a co-recipient of one Grammy (*Where Is the Love*), and nominated for another (*The Closer I Get To You*). Donny Hathaway was a talent ahead of his time. He is survived by his wife Eulalah, and two daughters, Eulalah and Kenya.

Michael E. Neal
Music director

radio notes DRAMA AND LITERATURE

A novel, a poem-cycle, provocative poetry, criticism, theatre, art news, Virginia and Vita...and more from Drama and Literature.

For March we are presenting a complete reading on March 9, 16, 23 and 30 of Wesley Brown's novel *Tragic Magic*, read by its author. Wesley is, of course, a much-valued member of this department. Ranier Maria Rilke wrote *Christus-Visionen* while a young man, but, out of respect for his mother's pious feelings, decided to stay publication until her death. She, however, outlived her poet son. Translator Aaron Kramer brings us this little known cycle on March 18 and 25. Susan Howe, who has now been at WBAI longer than any current D&L producer, continues her splendid poetry series with a look at a new school of poetics, the Language Poets, on March 14.

Dennis Bernstein, a newer poetry producer, brings us the first of a series of programs dedicated to Muriel Rukeyeser on March 2. *Arts Extra*, the department magazine hosted by Rick Harris, will continue every Friday night at 6:00 to present a miscellany of reviews and commentary from Elizabeth Zimmer, Oleg Kerensky, Michael Griffin, and Marjorie De Fazio as well as special features. Barbara Londin, who does more varied kinds of programming than anyone I know, presents another in her radio biography series, *She Calls Herself Betsy* on March 4, and another in her New York natural history programs on March 12.

Then on March 28, from 8:30 to midnight, we are rebroadcasting two biographies of two remarkable women: Vita Sackville-West and Virginia Woolf. The date is the 28th anniversary of Woolf's death.

I'd like to thank the splendiferous listener who gave the department its lovely new (for us) green rug. Now if someone has a desk lamp. . . .

Also thanks must go to Marsha Zumwalt and Yvonne Steadwell for the work that has created the D&L archives; out of chaos they have made order.

March also will see the return of Jan Albert on the 7th, programs with Quincy Troupe and Amiri Baraka on the 14th, an interview between Marie Ponsot and Joe Cuomo on the publication of her latest work on March 11. And on Saturday nights at 9:00 when you're not listening to the excitement from the Nuyorican Poets' Cafe, you can hear radio experimentation featuring the Harmonic Choir and the Cartoon Opera company. I'd also like to thank Linda Perry for her wonderful work on the Nova Convention. What have I left out? What aren't we doing? Suggestions are requested.

Rick Harris
Drama and Literature Director

Rainer Maria Rilke's cycle of poems "Christus-Visionen," March 18 and 25 at 8:00 P.M. The Cartoon Opera Mimsical Theater, Synday, March 10 at 9:00 P.M.

Artifact

When this hand is gone to earth,
this writing hand and the paper beneath it,
long gone, and the words on the paper forgotten,
and the breath that slowly curls around earth with
its old spoken words
gone into lives unborn and they too gone to earth—
and their memory, memory of any of these gone,
and all who remembered them absorbed in air and dirt,
words, earth, breeze over the oceans, all these now other,
there may as in the past be something left,
some artifact. This pen. Will it tell my? Will it tell our?
This thing made in bright metal by thousands unknown to me,
will it arrive with that unnameable wish to speak a music,
offering something out of all I moved among?
singing for others unknown a long-gone moment in old time
sung?
The pen—
will some broken pieces be assembled by women, by guessing
men
(or future mutations, beings unnamed by us)—
can these dry pieces join? Again go bright? Speak to you
then?

—*Muriel Rukeyser*

Copyright 1976. We thank Muriel Rukeyser.

MURIEL RUKEYSER

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"I do not say : Forgive, to my kindred dead,
only : Understand my treason, See I betray you
kissing,
I overthrow your milestones weeping among
your tombs."

Over the past forty years, Muriel Rukeyser, as the poet and spirited revolutionary, has blossomed, the poems still direct and basic, found at the core of the structures of one's life. Rukeyser writes in the recent poem, "Double Ode,"

"Black parental mysteries
groan and mingle in the night.
Something will be born of this.

Pay attention to what they tell you to forget
pay attention to what they tell you to forget
pay attention to what they tell you to forget

Farewell the madness of the guardians
the river, the window they are guardians,
there is no guardian, it is all built into me.

Do I move toward form, do I use all my fears?"

Rukeyser has published book after book, reflecting her lifetime commitment to change and the possibilities of technology and science in their relationship to the human struggle. She has displayed a continued and sea-deep interest in the biographies of important unknowns, such as *The Traces of Thomas Harriot*, the seventeenth-century scientist and explorer, and her unique biography of Willard Gibbs. Rukeyser leads us to the people whose traces we live with and whose fingerprints we discover daily.

She has been; with body and pen, on the front line of most of the major struggles on the left for the past four decades. From a young writer and journalist traveling south to cover the Scottsboro Trials and still further south to the Spanish Civil War, to a grandmother being dragged across the floor of the Senate during a protest against the Vietnam War.

Muriel Rukeyser has ridden her whole life like a wave into a shoreline of fear, breaking and disappearing, something always remaining. She has always been more a part of the future than the past. She closes in the preface of her collected poems,

". . . This translation, this music, speaks to our silence. It in my childhood did, and ever since. I hope these may speak in yours, as my silence goes on speaking."

In March, WBAI will begin *The Rukeyser Reading Series of the Air*, a monthly feature dedicated to the spirit and the work of Muriel Rukeyser, in which series producer Dennis Bernstein will be speaking with various writers about their lives and work, and writers will read substantial portions of their work.

—*Dennis Bernstein*

CELTIC MUSIC
Alan Stivell in concert

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cultures—Alan has spent much of his life trying to strengthen it. As Stivell developed his style of music, he incorporated more and more the non-traditional and non-classical styles, based on the premise that since the surviving Breton music was strictly vocal anyway, even the harp would be out of character. He turned to orchestral arrangements, to electric guitars and rock bands, organs, banjo, percussion, eastern instruments, and, of course, stringband styles, fiddles and guitars. Stivell performs in concert with either acoustic or electric backup. His recordings range from very traditional to bordering on classical to contemporary rock, and although he was voted top folk performer in Europe five years ago, and has nine albums to his credit, he is not widely known in the United States.

For this concert, Alan Stivell was accompanied by only one musician—an American-born Parisian, Chris Hayward, playing flute and dumbek (a hand drum), with Stivell performing on the Celtic harp, tin whistle, and Scottish bagpipe.

This concert of the music of Alan Stivell was recorded on August 25th, 1978 in Gaston Hall of the Georgetown University in Washington, D.C., a presentation of the Folklore Society of Greater Washington, and the *Unicorn Times* arts newspaper, with the assistance of WGTB radio, Georgetown University. Sound and recording were provided by Potomac Sound, and the recording engineer was Ed Casey. The concert was originally broadcast on WETA-FM, Washington, D.C. The editor and producer was Mary Cliff of WETA-FM, through whose kindness WBAI is able to present this broadcast.—*Edward Haber, producer of THE PIPER IN THE MEADOW STRAYING*

Saturday, March 31, 1:00 - 2:00 P.M.

radio notes PUBLIC AFFAIRS

This month the Public Affairs Department will continue to cover a great many areas and issues. We'll be continuing our back-to-back monthly series on Thursday, March 1—TALKIN' UNION, hosted by Mimi Rosenberg, and VISITS WITH MARXIST THINKERS with Bertell Ollman—all part of our attempt to unite theory and practice.

On March 8 you can hear, as usual, ON THE RECORD, in which Rodger Parsons talks with representatives of the city government on issues which affect all our lives. This month City Councilmen Henry Stern and Anthony Olivieri will be Rodger's guests, to talk about the role of the City Council in city affairs.

Following ON THE RECORD we have a special program in honor of International Women's Day. Annette Rubinstein, long-time editor and critic, will talk with Blanche Cook, editor of a recent book on Crystal Eastman, a radical feminist whose writings go back to the turn of the century.

This month we're also beginning a new monthly program, BEHIND THE ECONOMIC NEWS, hosted by Bill Tabb, whom you may have heard on our regular after-the-news feature NOTES ON THE ECONOMY. Within the new hour format we'll have time to discuss the economy in more depth and to take your phone calls.

That's just to list some of our regular programs. Some of the specials you can hear include IS THE FIRST AMENDMENT GOING DOWN THE DRAIN?, produced by Ruth Shereff, our weekend news director. Her guests will include Robert Friedman, former editor of *MORE Magazine*, and they'll be looking at the rights of reporters and the condition of the press in this country. That's March 15 at 8:30 P.M. And Lindsay Audin will investigate the Trilateral Commission, the think tank that includes David Rockefeller and many members of the Carter administration (including Jimmy Carter) and which concerns itself with global policy matters. Lindsay will talk to members of the Commission in this program, called THE CRISIS IN AMERICAN DEMOCRACY, on March 22 at 8:30 P.M.

This year has been established as the International Year of the Child. As part of our observances, BREAD AND ROSES is producing *Children: Their Health, Nutrition and Welfare*. Linda Laviolette will host six shows over the next three months on the subject. On March 8 she will interview Dr. Elizabeth Wheland about pregnancy and alternative approaches to childbirth, and on March 22, Mary Jane Cotter of the Mayor's Task Force on Child Abuse and Neglect will be her guest. Future programs will deal with child obesity, nutrition, and city programs which affect your child's health and well-being.

We recommend you read through the *Folio* for other programs you can hear this month from the Public Affairs Department. Check out our twenty-two BREAD AND ROSES programs, every Monday through Friday from 5:00 to 6:00 P.M. And don't forget our regular series on the media, ALTERNATE CURRENTS, every Saturday at 7:00 P.M.

We also ask you to write or call us with your feedback and ideas for programs and issues you'd like us to air.

Dave Metzger
Director of Public Affairs

Larry Weil

IS THE FIRST AMENDMENT GOING DOWN THE DRAIN? Ruth Shereff talks to Robert Friedman, former editor of MORE Magazine. The illustration is reprinted from MORE Magazine.

MARCH 1979 LISTINGS

Thursday 1

:00 COMES THE DAWN
Live radio with denton/Thor.
:00 ROOM 101
Live radio with Steve Post.
:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
:30 A CONSORT OF EARLY MUSIC
Works include: **Carmina Burana**, excerpts (13th century; performed by Capella Antiqua); Ludwig Senfl: Missa, "Per Signum Crucis" (1530); Organ music by ancestors of Bach. Presented by Ted Cohen.
2:00 PROGRAM ANNOUNCEMENTS
A WOMAN'S RIGHT TO CHOOSE
On January 19, 1979 a coalition of major women's organizations sponsored an event called "A Woman's Right to Choose," to mark the sixth anniversary of the Supreme Court decision legalizing abortion. This program presents tapes selected and edited from that event. Highlights include talks by Rhonda Capelon, State Senator Carl McCall, Dr. Helen Rodriguez, author Kate Millett, and readings by Alix Kates Shulman and Ellen Frankfort. This program is for everyone concerned with the issue of reproductive freedom and its place among the political issues of our time. Produced by Eileen Zalisk.
1:30 A TASTE OF THE BLUES
Presented by Anton Mikofsky.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
To be announced.
6:00 ISSUES IN SCIENCE AND HEALTH
An update on Recombinant DNA.
Although media attention has shifted away from recombinant DNA, the research and controversy continue. Bob and Eileen Zalisk examine where things stand now.
7:00 PROGRAM ANNOUNCEMENTS
THE COBRA KING STRIKES BACK
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary by Samori Marksman.
8:30 TALKIN' UNION
A monthly program on unions and union issues, hosted by Mimi Rosenberg.
9:30 VISITS WITH MARXIST THINKERS
Bertell Ollman speaks with Professor Zbigniew Pelczynski of Oxford University, author of various works on Hegel and Marx's relation to Hegel.
10:30 SCRAPPLE FROM THE APPLE
Jazz presented by Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

Friday 2

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by The Laughing Cavalier. This morning Laughing's guests will be the pianist Boris Bloch and the Swiss record connoisseur, Ruth Orsch.
12:00 **PROGRAM ANNOUNCEMENTS**

TALKIN' UNION
A monthly program on unions and union issues, hosted by Mimi Rosenberg. (Rebroadcast from Thursday, March 1.)
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
Now What? Interviews with people who have made mid-life decisions to change careers. Produced by Dorien Grunbaum.
6:00 ARTS EXTRA
A cultural miscellany from the Drama and Literature Department.
7:00 PROGRAM ANNOUNCEMENTS
THE COBRA KING STRIKES BACK
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 NOTES ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 THE FRIDAY NIGHT MUSIC STORE
Music to be announced.
11:00 THE MURIEL RUKEYESER READING SERIES
A series of readings in honor of one of America's most distinguished and respected poets. Tonight's program features Jane Cooper, who is the author of two books of poetry, **The Weather of Six Mornings**, 1969, recipient of the Lamont award for poetry, and **Maps and Windows**, 1974, both published by Macmillan. Ms. Cooper is also the director of the Sarah Lawrence writing program. Produced by Dennis Bernstein.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

Saturday 3

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday morning children's program, featuring old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 THE PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OF THE PRESS
A review of current journalism, with Paul Hoeffel.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
Screening the Past. Al Auster talks with Martin Jackson and John O'Connor about their new book, **American History/American Film.**
8:00 THE GOLDEN AGE OF RADIO
This month featuring **The Adventures of Sam Spade**, starring Howard Duff. This week, "The Kandy Tooth Caper" — the Fat Man returns in this sequel to The Maltese Falcon (1/10/48).
9:00 THE NUYORICAN POET'S CAFE
Live theatre, music, and poetry tonight from the Cafe.
11:00 THE LATIN MUSICIANS HOUR
With Max Salazar. (Every other week he will be broadcasting live from the club Boombamako 2.)
12:00 PROGRAM ANNOUNCEMENTS
LABBRISH
Arman Omid, an Iranian, is a political analyst and the editor of **People's Herald** newspaper. He is recently returned from a trip to Iran, and will discuss contemporary Iran, Iran's history and culture, and what the future, in light of present developments, holds for that country. Reggae music and phone calls. Live radio with Habte Selassie.

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.

Sunday 4

5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, and LIVE phone-in.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music, with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.
4:00 THREE WORLDS
Focus on the Caribbean:
- Puerto Rico . . the colonial barrio.
- Haiti . . . . the legacy of Papa Doc.
- "Tourism and Socialism" — a contemporary overview with Dr. Tony Martin, author, and C.L.R. James, author and early 20th century Bolshevik. Produced by Samori Marksman.

6:00 PROGRAM ANNOUNCEMENTS
LET A RENEWED WOMAN ARISE
"Children of the Covenant" (I Chronicles 7:14)
Two years ago the General Assembly of the UN passed a resolution declaring 1979 International Year of the Child. What is the responsibility of the church to the child, especially to the Third World child? What is the world's responsibility? Produced by Renita Weems.
6:30 NEWS
With Ruth Shereff.
7:00 SHE CALLS HERSELF BETSY
The Life of Ethel Edmonds. Her grandmother was a slave and her husband's great-grandfather was one of the men who hunted down Nat Turner. After its original broadcast was postponed, we are especially pleased to bring this program to you. Produced by Barbara Londin.
8:30 HELLO FROM THE CHILDREN OF PLANET EARTH
The Voyager spacecraft, launched in August and September of 1977 and now on their way to Jupiter, are expected to leave the solar system and venture out among the stars. On board each craft is a special phonograph record designed to last a billion years; on it are greetings in sixty languages, sounds of earth, and twenty-seven selections of music. This program presents a recording of this material and offers discussion and comment on its purpose and meaning. Produced by Bob and Eileen Zalisk. (Rebroadcast.)
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Interpersonal Politics and Our Lives. What circles do you go in to get from one point to another? Do you giggle to get over? How do you do the backstab? And how does it feel to get the knife? Call up and tell us about it. Produced by Donna Allegra and Adrienne Gantt. (Judie Pasternak will return to **More Than Half the World** on March 18.)

Monday 5

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 BROWN BAG MUSIC EXCERPTS
Music of the traditional and nontraditional styles. Folk, country, swing, old-timey, and whatever is new, experimental, and fun. For your listening pleasure, with Barbara Bernstein.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
Viv Sutherland brings you studies of the state of women in the world today.
1:00 BEST OF THE PRESS
A review of current journalism with Paul Hoeffel. (Rebroadcast from March 3.)
1:30 ARE YOU LISTENING?
Today's program will present some of the best in liturgical and spiritual music. Produced by Michael Triolo with special guests Scott Williams and Dennis Nieves.

3:00 PART OF THE ACT
In 1977 Jimmy Carter did a phone-in show. 42 out of 9 million calls got on the air. Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
Learning Disabilities: A Family Affair. Martha Worthington speaks with Betty B. Osman about her book which explores ways that parents and professionals can help children with learning disabilities.
6:00 MARION'S CAULDRON
News of the occult and this month's astrological transits, with Marion Weinstein.
7:00 PROGRAM ANNOUNCEMENTS
THE COBRA KING STRIKES BACK
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 CINEASTE AT THE MOVIES
Coordinated by Al Auster.
8:30 THOR'S HAMMER
An arts essay with Wesley Brown.
9:00 EVERYWOMANSPACE
Hidden Women in History: The Life of Edmona Lewis. Annette Walker talks with Michael Kendall, who is doing reserach on the life of Edmona Lewis, the prize-winning nineteenth-century black woman sculptor.
10:00 THE LESBIAN SHOW
With Rose Jordan.
11:00 WOMEN IN SCIENCE
Tapes from the session on Women in Scientific Research, part of the annual meeting of the American Association for the Advancement of Science, which took place in Houston, Texas last January. Feminist scholars including F. Leigh Starr, Sandra Harding, Mary Daly and Janice Raymond discuss scientific research, how science studies and treats women, and what this reveals about the scientific process. This is the first part of a two-part program. Produced by Eileen Zalisk. (Part two will be broadcast March 19.)
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate. Tonight's subject is the nursing profession with guests from the Nurses' Rights Organization discussing the fantasies and realities of their field.

Tuesday 6

5:00 SKYLITE
Any relative farther back than a grandparent or farther forward than a grandchild was held to be in the Dreamtime—a timeless spacelessness. Early morning radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Jazz presented by Ramsey Ameen.
12:00 PROGRAM ANNOUNCEMENTS
NEW YORK CITY POLITICAL SCENES
With Jacques De Graff.
1:00 A WOMAN'S TIME
One in a series of interviews with women's groups about services and information they offer. Produced by Eileen Zalisk.
1:30 SHORT CUTS
Audio wizardry by Peter Bochan.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
Youth In New York City. A new series of programs addressing the concerns of youth in New York City. The series is being developed and produced by youths from the Coalition of Community Based Youth Groups, a city-wide organization.
6:00 SEVENTH INNING STRETCH
A discussion of Aikido with Terry Dobson, author and martial arts instructor, moderated by Fred Herschkowitz.
7:00 PROGRAM ANNOUNCEMENTS
THE COBRA KING STRIKES BACK
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:30 ILLUMINATIONS
Produced by the Urban Affairs Department.
10:00 JAZZ ON A DESERT ISLAND
Presented by Ilhan Mimaroglu.
12:00 PROGRAM ANNOUNCEMENTS
AFRO-CENTRIC
Live radio with Adiyemi Bandele.

Wednesday 7

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by James Irsay, courtesy of WFIU Indiana.
10:30 RADIO NEDERLAND WERELDOMROEP
Nevel Gray presents the Dutch Concert Hall featuring the Rotterdam Philharmonic Orchestra. This week: Richard Wagner, **The Flying Dutchman**, overture; Ludwig Spohr, **Concerto for String Quartet and Orchestra in A minor, Opus 131**; Johann Strauss, **Acceleration Waltz, Perpetual Motion**, and **Thunder and Lightning Polka**.
12:00 PROGRAM ANNOUNCEMENTS
LECTURES FROM THE C.G. JUNG FOUNDATION: THE SHADOW
Too often, we think of the frightening aspects of the shadow. Dr. M. Esther Harding suggests in this lecture that the shadow is a positive and healing attribute. It guards the way to the unconscious, and if faced, it can become a friend on the road into the psyche. Presented by Linda Perry.
1:30 THE GOOD CITY
UNDERGROUND ROCK SHOW
With Bob Alexander.
3:00 LIVE RADIO
With Sol Yurick.
5:00 BREAD AND ROSES
To be announced.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring news, interviews, and media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
THE COBRA KING STRIKES BACK
7:15 THE GREAT OUTDOORS
A program about various aspects of non-mechanized outdoor recreation. Produced by Don Wade with the cooperation of the New York-New Jersey Trail Conference. Today, a talk with Don Stewart of the Palisades Interstate Park Commission about the Education Center in the Harriman-Bear Mountain Park.
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON LATIN AMERICA
With the North American Congress on Latin America.
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, produced by the Gay Men's Department. Tonight's guests are from the New York Blood Center. Allison Dwyer from the Center discusses their hepatitis and vaccine testing program.
9:30 CHESS AND BACKGAMMON HUSTLERS
The Play's the Thing. Most people like to play games. Some people's whole lives center around them. In New York there is a small community who tour the game parlor circuit every night looking for chess and backgammon matches where they can play for pay. Within their world their talents are worshipped and they take games very seriously. Jan Albert talks to the Walter Mittys, bullies, buffoons, masochists, and heroes on the scene about the game of survival in their select society.
10:30 JAZZ
Presented by David Fenton.
12:00 PROGRAM ANNOUNCEMENTS
PSYCHOTOMETRIC RADIO
Bruce Brown and Paul Wunder examine drugs of all kinds and compositions.

MACHITO

AND HIS AFRO-CUBAN ORCHESTRA

PLUS
SPECIAL
GUEST
STARS

IN A DANCE
CONCERT/BENEFIT
FOR WBAI
AT THE GRAND BALLROOM
HOTEL DIPLOMAT
110 WEST 43 STREET

SUNDAY, MARCH 18, 1979

Listen for details.

Report from the Field

A group of about forty of WBAI's listeners and staff spent a delightful week in Jamaica at the end of January. It was conceived as a way to raise some money for the station while offering the audience a low-cost, enjoyable vacation. Most of those who went seemed to feel that these purposes were served well. In fact, there was considerable discussion about repeating the idea, either in the same place or somewhere else—Cuba, for example.

My personal experience, and that of most of the rest of the group, was one of increasing enjoyment of the country, its people, and of the place where we stayed as the week went by, and of increasing friendship with my fellow travelers. It leads me to ponder the future of such travel-related fundraising events—do we have a constituency for them; do they represent a positive fundraising strategy; how do people feel about them being promoted on the air; what other kinds of trips would people be interested in; should we consider low-cost, weekend excursions for the warmer months?

Your responses to any or all of these questions (in writing) would be greatly appreciated. It is not easy to plan the most effective kinds of off-air fundraising (you don't want to hear pitching all the time, do you?) without some listener feedback now and then.

Richard Barr

Hope to hear from you.
Richard Barr, Development Director

Buff Bay, Jamaica

Jay Dorin

Thursday 8

5:00 COMES THE DAWN
Live radio with denton/Thor.

7:00 ROOM 101
Live radio with Steve Post.

9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST

9:30 A CONSORT OF EARLY MUSIC
Works include: Haydn, **String Quartet in D., op. 1 #3** (c. 1750), **String Quartet in B Flat, op. 76 #4** (1797); Schubert, **Lieder.** Presented by Ted Cohen.

12:00 PROGRAM ANNOUNCEMENTS
HOUSING NOTEBOOK
Esther Rand of the Metropolitan Council on Housing has all the answers to your questions about being tenants.

1:30 A TASTE OF THE BLUES
Presented by Billy Vera.

3:00 JERRY HATCH LIVE
Aryeh Neier, former director of the ACLU, discusses **The Risks of Freedom**—American Nazis, the Skokie Case, and the ACLU. (See page 1 for details.)

5:00 BREAD AND ROSES
Health and Nutrition with Linda Laviolette. Today, a discussion with Dr. Elizabeth Whelan, author of **The Pregnancy Experience**; child birth alternatives.

6:00 TIME FOR A CHANGE
A live interview program devoted to physical, mental, and cultural change. Hosted by Alan Leventhal.

7:00 PROGRAM ANNOUNCEMENTS
THE COBRA KING STRIKES BACK

7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.

7:30 NEWS
With Celeste Wesson.

8:15 AFRICA AND THE WORLD
Political commentary by Samori Marksman.

8:30 ON THE RECORD
Rodger Parsons speaks with Manhattan City Councilmen-at-large Henry Stern and Anthony G. Olivieri about the relevance and changing role of the City Council.

9:30 WOMEN AND REVOLUTION
Annette Rubinstein, editor and critic, speaks with Blanche Cooke, author of a recent book on the life and writings of Crystal Eastman, a socialist and feminist active during the early part of the twentieth century.

10:30 SCRAPPLE FROM THE APPLE
Jazz, presented by Jamie Katz.

12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

Friday 9

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.

7:00 ROOM 101
Live radio with Steve Post.

9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST

9:30 MORNING MUSIC
Presented by The Laughing Cavalier. Laughing's guest today is the distinguished American composer and author Ned Rorem.

12:00 PROGRAM ANNOUNCEMENTS
ON THE RECORD
Rodger Parsons speaks with Manhattan City Councilmen-at-large Henry Stern and Anthony G. Olivieri, about the relevance and changing role of the City Council. (Rebroadcast from Thursday, March 8.)

1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.

3:00 MONTAGE
Live radio with Tom Mitchelson.

5:00 BREAD AND ROSES
People in Motion with Mimi Rosenberg. A discussion with activist Bill Epton about his work with Black Liberation Press.

6:00 ARTS EXTRA
A cultural miscellany from the Drama and Literature Department.

7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
Starring Vincent Price and Peter Cushing.

7:15 WOMEN'S COMMUNITY BULLETIN BOARD

7:30 NEWS
With Celeste Wesson.

8:30 THE FRIDAY NIGHT MUSIC STORE
Music to be announced.

11:00 TRAGIC MAGIC
Wesley Brown's first novel, recently published by Random House, tells of Melvin Ellington's return from a jail term as a conscientious objector. This powerful book will be read by the author, tonight and on succeeding Friday nights. Produced by Wesley Brown.

12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

Saturday 10

5:00 AMERICAN PIE
Live radio with Ira Leibin.

8:30 NEWS REBROADCAST

9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday morning children's program, featuring old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.

11:00 BRUNCHPAIL
Live radio with Paul Gorman.

1:00 THE PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.

2:00 THE NEXT SWAN
Live radio with Mickey Waldman.

4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.

6:00 PROGRAM ANNOUNCEMENTS
BEST OF THE PRESS
A review of current journalism, with Paul Hoeffel.

6:30 NEWS
With Ruth Shereff.

7:00 ALTERNATE CURRENTS
Images of Women. Fred Silverman speaks with Gaye Tuchman, author of **Home and Hearth**, a look at women in the mass media, and other guests about the images of women in television programming and advertising.

8:00 THE GOLDEN AGE OF RADIO
The Adventures of Sam Spade, starring Howard Duff. "The Vaphio Cup Caper" (8/22/48) and Molle Mystery Theatre in "The Creeper," homicidal maniac.

9:00 THE AUDIO EXPERIMENTAL THEATRE
The Cartoon Opera Mimsical Theatre adapts its stage work for the radio. The program includes the group's renderings of Zen Koans, Sufi stories, original tales, and "King Arthur's Flight," a fantasy/documentary. The Audio Experimental Theatre is funded in part by the New York State Council on the Arts. This program was produced by Rick Harris.

11:00 THE LATIN MUSICIANS HOUR
With Max Salazar.

12:00 PROGRAM ANNOUNCEMENTS
SOUNDSCAPE
Live radio with Verna Gillis.

Sunday 11

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.

5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, and LIVE phone-in.

8:30 NEWS REBROADCAST

9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music, with Chris Whent.

11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.

1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.

4:00 INTERNATIONALE
• A study of the (West) European Economic Community and its East European counterpart—COMECOM, with spokespeople from these organizations.
• The Trilateral Commission . . . a critical study with Marxist and non-Marxist economists.
Produced by Samori Marksman.

6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY

6:30 NEWS
With Ruth Shereff.

7:00 MARIE PONSOT: INTERVIEW AND READING
Marie Ponsot, poet, teacher, translator, and WBAI producer, reads her poetry and is interviewed by Joe Cuomo. She is the author of **True Minds** (City Lights) and **Admit Impediment** (forthcoming), and is poetry editor of the literary magazine **A Shout In the Street**.

8:30 THE SUNDAY EVENING GOSPEL PROGRAM
From Sister Rosetta Tharpe and the Golden Gates in the thirties to Walter Hawkins and the Keynotes in the seventies. Presented by Leonard Lopate.

10:00 A DELICATE BALANCE
Jazz, presented by Marian McPartland.

12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Producer to be announced. (Judie Pasternak will return to More Than Half the World on March 18.)

FOLIO

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Editor: Jessica Raimi
Associate editors: Michael J. Griffin (opinion), Shel Horowitz (poetry)
Contributors to this issue: Richard Barr, Dennis Bernstein, Mike Feder, Margaret Gerrity, Rick Harris, Shel Horowitz, Ira Kennedy, Jeffrey Kroessler, Dave Metzger, Michael Neal, Tony Picco, Lisa Ryan, Dana Shilling, Larry Weil, Phoebe White, Maurice Wollthal

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The winter doldrums are over. The spring doldrums are here! Send a little extra to the folks who entertain you. Make it payable to:
Pacifica-WBAI and mail it to Box 12345, Church St. Station, N.Y., N.Y. 10249.

Monday 12

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 ANYTHING GOES
Paul Lazarus celebrates American musical theater, focusing on the work of young and talented composers and lyricists.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
With Viv Sutherland.
1:00 BEST OF THE PRESS
With Paul Hoeffel. (Rebroadcast from March 10.)
1:30 ARE YOU LISTENING?
Presenting the best in music for the keyboard. Produced by Michael Triolo.
3:00 PART OF THE ACT
The blizzard of '88; Edward Albee, Andrew Young, and Jack Kerouac were born and Charlie Parker died. Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
The New York Committee on Occupational Safety and Health. A discussion of cancer in the workplace, with Michael McCann.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons will answer questions from the audience about problems with their audio equipment.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 COLUMN OF THE AIR
With Roberta Lynch of the New American Movement.
8:30 THOR'S HAMMER
An arts essay with Charles Lynch.
9:00 EVERYWOMANSPACE
Women's Legal Clinic, with attorney Carol Lefcourt.
10:00 THE LESBIAN SHOW
With Rose Jordan
11:00 FORGIVE THE FATHER
Jan Rosenberg speaks with Howard Wolfe about his recently published book, Forgive the Father, an autobiographical novel about a man coming of age in the 1960's, bumping up against the cultural and political changes of the time, yet hoping to gain the respect of his father, a refugee from the garment industry who fled to Miami Beach.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate, featuring two rare taped interviews with the Prez, Lester Young, who died twenty years ago on March 15, 1959.

Tuesday 13

5:00 SKYLITE
The Full Moon is at 10:14—Happy Moon! Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
European music of earlier ages—Medieval through Baroque—with historical commentary, presented by Ted Pierce.
12:00 PROGRAM ANNOUNCEMENTS
THE NATURAL GOURMET
Mary Houton explains how to cook artistically for maximum nutrition.
1:00 PSYCHIC EXPLORATIONS
With Peter Jordan.
1:30 SOUNDS OF BRAZIL
Brazilian popular music, with Mildred Norman.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Sisterhood of Black Single Mothers with issues of concern to the black family.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:15 SCIENCE AND MEDICAL NEWS REPORT
With Bob and Eileen Zalisk.
8:30 ILLUMINATIONS
Produced by the Urban Affairs Department.
9:30 STATE OF THE STATE
10:00 THE RADIO
Produced radio drama, created by Charles Potter and David Rapkin.
10:30 JUDY GRAHN: A SPECIAL POET
Produced by Judie Pasternak.
12:00 PROGRAM ANNOUNCEMENTS
ON THE REAL SIDE
Live radio with Judy Simmons.

Wednesday 14

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Early music with Kim Kronenberg.
12:00 PROGRAM ANNOUNCEMENTS
SNAKE BACK SOLOS AND JUJU GUITARS
An interview and reading with poet Quincy Troupe, conducted by poet and playwright Amiri Baraka. Produced by Steve Cannon.
1:30 RHYTHMS OF LIBERATION
Reggae music with Habte Selassie.
3:00 BREAD AND CIRCUSES
With Tom Leykis.
5:00 BREAD AND ROSES
People's Law Update with Bob Lefcourt. Today, a discussion of women against the law and the legal system, and the rights of battered women in the courts.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring Hot Flashes from Majority Report, news, interviews, media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND

continued on page 13

Lisa Ryan

if u cn rd ths u cn gt a gd jb

GOOD DOCUMENTS, BAD FANTASIES

by Phoebe White

It's been said that a photograph can be a window or a piece of paper. Five photographers are showing work at the Studio Museum in Harlem, some of whom choose one use of the medium and some the other. The windows are the more interesting, as is so often the case with contemporary photography.

The star of the show here is Dawoud Bey, whose exhibit is titled "Harlem U.S.A." He states (in the information sheet galleries thoughtfully supply for viewers, in which the artist is asked to sum up his esthetic in a few words), "I believe that we must be continuously documenting who we are as a people so that out lives will not be subject to constant misinterpretation and distortion." An unpretentious statement, giving the credit to the medium, and it matches his approach. Bey prefers to be the invisible photographer, generous with detail, not much interested in his subjects' reactions to him. He singles out the ordinary people of Harlem – the black people whites don't much think about. His Harlemites are the man in the straw boater and black suit standing stiffly before a hearse, surprised, perhaps, by the request for a photograph at such a time but too courteous to refuse; the three middle-aged ladies glamorously decked out in hats, jewels and furs, leaning over a POLICE LINE, waiting for a parade to begin. The lady on the right appears to be laughing in conversation with someone out of frame, while her companions are solemn, almost worried – one feels they're pretending to be anxious for the parade while secretly hoping to meet men. The cloak of invisibility (all street photographers pray for it) was especially protective of Bey when, late one afternoon, he caught two little boys running along the street, hand in hand, past a woman standing, staring into space in worry or sorrow – the two and the one inhabiting different worlds in the same patch of sidewalk.

The other photographers at the Studio Museum suffer respectively from either too little or too much self-consciousness. Frank Stewart has the rarer of the two afflictions. In some of his pictures of New York street life he seems genuinely invisible, as when showing the Harlem teenagers sitting on cars, some of them waiting for something to happen, smoking cigarettes, one boy aggressively flirting with a girl, drawing his arm close around her in macho protectiveness; or in the picture of the garment worker hauling his racks of clothes in the rain. But not enough care was taken with the work. The show is poorly edited and the prints are very gray – much more detail could be pulled from these negatives – and Stewart has no eye for using light for dramatic effect.

The piece-of-paper photographers fall into three of the most common stylistic sandtraps. Coreen Simpson manipulates her images for effect, and the effect is rather like someone jumping out at you and saying, "Boo!" She gratuitously weakens her portraits of celebrities and friends, chopping Andy Warhol into strips that pointlessly repeat parts of the image, getting metaphorical with Reginald McGhee, photographic curator, by double-exposing a third eye in his forehead. Simpson runs the gamut, treating us also to hand-coloring and pasted-on sparkles. She says in her statement, "I don't allow technical structures to limit my creative process . . . To me, a mistake can be beautiful. I created it." One image, however, is free of this conceit, a portrait of poet Jessica Hagedorn, lit by sunlight, wearing some kind of clear plastic like a veil over her face. The word plastic gives the wrong impression, though, for the effect is romantic: the sunlight seems to stream down her face, a spring rain of photons, past her big, soft eyes. The photographer idealizes her subject here, but makes the fact of light prove her thesis, as a portrait should do.

John Pinderhughes presents a "nonsequential photographic play," a skillful pseudo-narrative, told in large, luminous prints using the delicious pink and orange tones of Kodalith paper, accented by hand-coloring. Would that content here were a match for form. We're given one of those mystery plays so popular with some contemporary photographers, starring the once-grand, now-shabby, marble-and-mirror lobby of what appears to be one of those buildings on the upper west side (named "Clarissa Court" and the like, as though they were southern belles). There is the obligatory masked lady in evening gown, her blurred footstep in the hall; the man (his disguise is whiteface); the shocker scene in which masked lady stands in shower stall, where the faucets are on protuberances from the walls, like the breasts of a skinny woman; the hand creeping around the corner (homage to Ralph Gibson, who probably got it from horror flicks anyway).

Jules Allen's geometric plays of light on concrete structures and such are totally without interest. Allen has fallen for the line that photography is about light, and pictures like these go over well in photography classes.

Why is it that photographers feel they need not say anything? Photographers aren't alone among modern artists in this avoidance of subject, of opinion. John Pinderhughes says of his pseudo-narrative, "I am not trying to say anything particular with this series. It is simply thoughts and emotions that come across . . ." It seems to this writer more sensible not to speak, if one has nothing particular to say. How is it that some people decide to become artists? Wouldn't they do better in the field of psychotherapy, where one's paid to be silent?

But Dawoud Bey's "Harlem U.S.A." is worth seeing, particularly at the Studio Museum, where you can see Harlem for yourself on your way over. Bey's pictures speak through the voices of others, which is one of the things photography is all about.

Encounters, Black Eyes/Light, Harlem U.S.A. The Studio Museum in Harlem, 2033 Fifth Avenue. Through March 11.

"Harlem U.S.A." Photograph by Dawoud Bey.

the unwed housewife

By DANA SHILLING

Soup, for our purposes, can be described as an aqueous solution of leftovers. There is nothing illegal about using first-hand materials in soup, but in general soup serves two purposes: self-coddling, in the form of steaming bowls of soup served to oneself in times of cold, illness, money shortage, or depression; and disposal.

Soup is infinitely accepting. Wilted carrots, chewed chicken bones, olive-drab parsley can all vanish into the soup pot and emerge as good food. If you have enough freezer space, and if you have so far anticipated or followed my counsels and therefore have a Fort Knox of plastic bags, you can keep a series of soup bags in the freezer. If you are a carnivore, the bones separated from chicken breasts or pot roast, or the bones left over from well-gnawed pork chops (don't worry about it, the boiling will kill the germs) can be kept in bags, one bag per meat. If you are a vegetarian, an obsessive-compulsive (or both), scrub your vegetables before peeling them and deposit the peels, celery bottoms, inch-thick outer cabbage leaves, and carrot tops in a vegetable bag.

. . . simmer the pot until the liquid no longer looks or tastes like dishwater.

When a particular bag bulges reassuringly, transfer its contents to a large pot, add plenty of water, salt gently (the resulting stock will be concentrated by boiling down), add a few spices or herbs (fresh dill is wonderful in chicken soup) and turn up the heat. When the pot comes to a boil, lower the heat and simmer the pot until the liquid no longer looks or tastes like dishwater. Strain out the solid materials and dispose of them with a good conscience. The liquid you are left with is chicken, beef, vegetable, or other stock (depending on what you started with, of course).

If you are better organized than I am, you can freeze the stock in ice cube trays and place the resulting stock cubes in a labeled plastic bag in the freezer. You will then be able to make a cup of soup or a little bit of sauce at any time. If you are no better organized than I am, you will immediately mobilize your stock to make soup.

Chicken stock, with more fresh dill, a carrot or so, a couple of stalks of celery, a finely-diced onion, and maybe a little bit of rice or pasta, makes wonderful chicken soup. All claims made on behalf of chicken soup are true. Beef broth is classically garnished with an equal volume of soft, very well-sauteed onions, croutons and cheese to make onion soup. Any kind of stock becomes an official soup with the addition of chopped vegetables, herbs, perhaps a whole egg dropped in to poach, or a beaten egg, which ef floresces into egg-drops or stracciatella, depending on your background and associations.

Tony Pisco

Classicists insist on making soup from fresh stock; however, good soups can be made quickly with canned chicken or beef stock, fresh or frozen leafy green vegetables, and yogurt and/or cream: cook the greens lightly in someone else's stock, run the whole business through a blender or a food mill with the liquid, and reheat gently with a chunk of butter or chill it for summer lunches. I have just started a tradition that cream soups should be served in glass soup plates, preferably with a crisp linen napkin and a fresh peach alongside. (Chicken soup, it goes without saying, should be served in deep, slightly chipped bowls with gold leaf somewhere on the rims).

All claims made on behalf of chicken soup are true.

Split peas, black beans, lentils, and white beans can be converted into soup without the intercession of stock. If you think of it, start black, white, kidney, or pinto beans the night before by drowning them in plenty of water, bringing said water to a boil, and placing the bean pot in the refrigerator to soak overnight. Or, if you are very patient, you can make bean soup in one long sitting. Split peas and lentils take far less time. Grated carrots, finely sliced celery, and small dice of onions or turnips are nice in bean soups. The ideal consistency is thick with identifiable beans or fragments thereof floating along. Curry is very good in split pea or lentil soups; black bean soup looks nice with a flourish of sieved hard-boiled egg; and an edible raw tomato, if you can procure such a thing, is good chopped into lentil soup. Minestrone is better with homemade stock, but very good anyway with a mixture of all available vegetables, freshly cooked or canned beans, tomato puree, plenty of oregano and basil, and some hot red pepper flakes.

Homemade soup implies hot crusty bread, either homemade as well, or toasted bagels, fresh hot Italian bread, kaiser rolls, or pita bread. Salad is very good as an accompanying dish; ice cream for dessert is perfection. Split-pea soup, spinach salad, and mint-chip ice cream is a haiku

SOUP

off the wall

By MARGARET GERRITY

The production of Art is a mysterious occupation, somewhat akin to masturbation: ritualized creativity without the excuse of reproduction. Occasionally, artists even feel guilty about what they're doing. Like maybe they should be engaged in some more "serious" activity – bull-baiting or making TV movies, perhaps. Pursuits so perversely antisocial can stunt one's growth or make one go blind.

All this is by way of introduction to exhibition of Paul Klee prints and transfer drawings at the Museum of Modern Art (through April 3). Klee was concerned with process more than product (like masturbators, but unlike Jackson Pollock). He was also an extremely articulate artist, and his preocupcation with returning to some primitive source or wellspring of creativity and communication was expressed in more uniformly cogent terms than the equally mystic notions of some of his contemporaries (Kandinsky is a prime example here). He also had a great sense of humor. There are two small transfer lithographers – postcards for a Bauhaus exhibit (1923). One, entitled "The Serious Side" depicts a somewhat anthropomorphic building constructed out of Mondrianish squares of red, yellow, and blue. The other, appropriately "The Funny Side," shows a line of buffooning little characters, presumably Bauhaus artists, cutting up. That these two pieces are almost a spoof of Klee's concern with that greater *human* dilemma (man is at once earthbound and sky-searching) is no accident. Artists are serious and funny. Men pick their noses and build cathedrals. Life is tragic and comical. The dig is that all these things occur simultaneously. Parallel lines, get it?

Line is predominant in a show like this, where color is not really structurally inherent, if it is present at all. Klee's line is peripatetic, distinctively childlike (but no child could ever produce it) – it seems to leap form one piece to another so that the work is bound together by alternately visible and invisible means. The shortest distance between two points is a straight line, but who the hell has anywhere to go?

KLEE

The exhibit is mounted with quotes from Klee's diaries and lectures. He had a great interest in the art of children and the deranged. Like most artists of the early twentieth century, he was concerned with transferring the simultaneous dimensions and harmonies found in music to the visual arts. His work is almost always small in scale, self-deprecating in a very profound way. His sense of humor developed with maturity. From the didactically angst-ridden titles of the earlier pieces – "Death for an Ideal" (1915), "At the Window (Shall I Throw Myself Out? Do I Wish To Conceal Myself In A Corner?") – we come to a vision that more poetically and less fatalistically expresses the reality of man's dual nature. "The Saint of the Iner Light" (1921) is a rough-hewn double portrait of a woman both sublime and simple-minded. How can something so small and seemingly so casual impress so much? I think this is one of the reasons people have difficulty with firmly denying or granting Klee a position as one of the masters of the twentieth century. It is another one of those omnipresent paradoxes that art this small, this humble, should be ultimately so impressive.

Klee can be both ferocious and bitter (see especially the earliest etchings), but these two emotions, finally self-defeating, are always tempered by "The Funny Side." It's not a joke, but we have to laugh anyway.

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PLASTIC RAINCOATS. PLASTIC MINDS

Christopher Lasch, *The Culture of Narcissism*
Norton & Co., $11.95

Reviewed By JEFFREY KROESSLER

Christopher Lasch has written a most insightful and accurate description of post-industrial society. *The Culture of Narcissism* is a book for now, and is well worth the hardcover price. It crystallized my own vague misgivings and anxieties and suggests reasons for them. The fact of modern life which I have trouble living with, let alone accepting, are set out in the logical, linear medium of print, and the result is a cohesive and quite readable picture of our age. No one who experienced the sixties or is struggling with the seventies can afford to ignore Lasch's critique.

Fundamental to this work is the concept of historical continuity, as today there is a societal sense that the conflicts and dilemmas facing us have no counterparts in the past. A college girl writes, "I know things that happened years ago and they are not doing me any good." These students are interested only in their "future," by which they mean achieving a secure present. As a historian, Lasch tries to defend his discipline before an age which has no use for it. "A denial of the past, superficially progressive and optimistic, proves on closer analysis to embody the despair of a society that cannot face the future." Rather than defend the past for its lessons, he explains how this seemingly irrational present really did result from the American past.

For example, in the 19th century, industrialists initiated a conscious campaign to convince the emerging consumer class that store-bought is better than home-made, incidentally creating the advertising industry. Today we have store-bought with that home-made taste. Extend this concept into other aspects of our lives, as Lasch does, and you see how we have denied our own powers and abilities by convincing ourselves that anonymous experts know more and can do it better. Doctors' prescriptions are more effective than home remedies; psychology has replaced and debunked maternal instinct. From prenatal care through education and even death (better to die in a hospital bed than one's own) the pattern of surrender is plain.

Today we have store-bought with that home-made taste.

As a general principle, the individual is unfit to decide for him/herself unless s/he renounces the anachronistic concept of individualism, the new improved style of which seeks not to develop the self in a social context, but to isolate it and increase the area of personality that is inviolate. Lasch effectively argues that the new therapy and the assorted self-help programs reproduce in a person the very social conditions which prompted him/her to seek help in the first place. Society is alienating, impersonal, and dominated by narrow self-interest; therefore we must internalize those concepts to survive. Instead of learning to cope, one should cultivate a state of mind which prevents the troubling issues from even coming up.

If sex accompanied by unmanageable desire, jealousy and love, causes "problems," sterilize (literally and figuratively) it and enjoy it for its own sake; in so doing, however, it becomes less and not more satisfying **and we destroy what we**

continued on page 16

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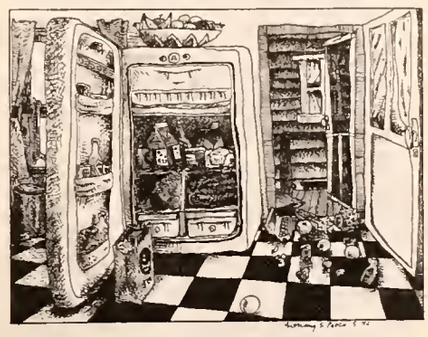

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continued on page 16

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Michael J. Griffin

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by Phoebe White

It's been said that a photograph can be a window or a piece of paper. Five photographers are showing work at the Studio Museum in Harlem, some of whom choose one use of the medium and some the other. The windows are the more interesting, as is so often the case with contemporary photography.

The star of the show here is Dawoud Bey, whose exhibit is titled "Harlem U.S.A." He states (in the information sheet galleries thoughtfully supply for viewers, in which the artist is asked to sum up his esthetic in a few words), "I believe that we must be continuously documenting who we are as a people so that out lives will not be subject to constant misinterpretation and distortion." An unpretentious statement, giving the credit to the medium, and it matches his approach. Bey prefers to be the invisible photographer, generous with detail, not much interested in his subjects' reactions to him. He singles out the ordinary people of Harlem—the black people whites don't much think about. His Harlemites are the man in the straw boater and black suit standing stiffly before a hearse, surprised, perhaps, by the request for a photograph at such a time but too courteous to refuse; the three middle-aged ladies glamorously decked out in hats, jewels and furs, leaning over a POLICE LINE, waiting for a parade to begin. The lady on the right appears to be laughing in conversation with someone out of frame, while her companions are solemn, almost worried—one feels they're pretending to be anxious for the parade while secretly hoping to meet men. The cloak of invisibility (all street photographers pray for it) was especially protective of Bey when, late one afternoon, he caught two little boys running along the street, hand in hand, past a woman standing, staring into space in worry or sorrow—the two and the one inhabiting different worlds in the same patch of sidewalk.

The other photographers at the Studio Museum suffer respectively from either too little or too much self-consciousness. Frank Stewart has the rarer of the two afflictions. In some of his pictures of New York street life he seems genuinely invisible, as when showing the Harlem teenagers sitting on cars, some of them waiting for something to happen, smoking cigarettes, one boy aggressively flirting with a girl, drawing his arm close around her in macho protectiveness; or in the picture of the garment worker hauling his racks of clothes in the rain. But not enough care was taken with the work. The show is poorly edited and the prints are very gray—much more detail could be pulled from these negatives—and Stewart has no eye for using light for dramatic effect.

The piece-of-paper photographers fall into three of the most common stylistic sandtraps. Coreen Simpson manipulates her images for effect, and the effect is rather like someone jumping out at you and saying, "Boo!" She gratuitously weakens her portraits of celebrities and friends, chopping Andy Warhol into strips that pointlessly repeat parts of the image, getting metaphorical with Reginald McGhee, photographic curator, by double-exposing a third eye in his forehead. Simpson runs the gamut, treating us also to hand-coloring and pasted-on sparkles. She says in her statement, "I don't allow technical structures to limit my creative process. . . . To me, a mistake can be beautiful. I created it." One image, however, is free of this conceit: a portrait of poet Jessica Hagedorn, lit by sunlight, wearing some kind of clear plastic like a veil over her face. The word plastic gives the wrong impression, though, for the effect is romantic: the sunlight seems to stream down her face, a spring rain of photons, past her big, soft eyes. The photographer idealizes her subject here, but makes the fact of light prove her thesis, as a portrait should do.

John Pinderhughes presents a "nonsequential photographic play," a skillful pseudo-narrative, told in large, luminous prints using the delicious pink and orange tones of Kodalith paper, accented by hand-coloring. Would that content here were a match for form. We're given one of those mystery plays so popular with some contemporary photographers, starring the once-grand, now-shabby, marble-and-mirror lobby of what appears to be one of those buildings on the upper west side (named "Clarissa Court" and the like, as though they were southern belles). There is the obligatory masked lady in evening gown, her blurred footstep in the hall; the man (his disguise is whiteface); the shocker scene in which masked lady stands in shower stall, where the faucets are on protuberances from the walls, like the breasts of a skinny woman; the hand creeping around the corner (hc Gibson, who probably got it fr anyway).

Jules Allen's geometric pla concrete structures and such are interest. Allen has fallen for the graphy is about light, and pictu over well in photography classes.

Why is it that photographer not say anything? Photographe among modern artists in thi subject, of opinion. John Pinde his pseudo-narrative, "I am n anything particular with this se thoughts and emotions that com seems to this writer more sensible one has nothing particular to sa some people decide to become a they do better in the field of where one's paid to be silent?

But Dawoud Bey's "Harlem seeing, particularly at the S where you can see Harlem for way over. Bey's pictures speak th of others, which is one of the thi is all about.

Encounters, Black Eyes/Light, The Studio Museum in Harl Avenue. Through March 11.

"Harlem U.S.A." Photograph by Dawoud Bey.

off the wall

By MARGARET GERRITY

The production of Art is a mysterious occupation, somewhat akin to masturbation: ritualized creativity without the excuse of reproduction. Occasionally, artists even feel guilty about what they're doing. Like maybe they should be engaged in some more "serious" activity—bull-baiting or making TV movies, perhaps. Pursuits so perversely antisocial can stunt one's growth or make one go blind.

All this is by way of introduction to exhibition of Paul Klee prints and transfer drawings at the Museum of Modern Art (through April 3). Klee was concerned with process more than product (like masturbators, but unlike Jackson Pollock). He was also an extremely articulate artist, and his preocucpation with returning to some primitive source or wellspring of creativity and communication was expressed in more uniformly cogent terms than the equally mystic notions of some of his contemporaries (Kandinsky is a prime example here). He also had a great sense of humor. There are two small transfer lithographers—postcards for a Bauhaus exhibit (1923). One, entitled "The Serious Side" depicts a somewhat anthropomorphic building constructed out of Mondrianish squares of red, yellow, and blue. The other, appro Funny Side," shows a line of bu characters, presumably Bauhaus up. That these two pieces are alm Klee's concern with that greater *hu* (man is at once earthbound and s is no accident. Artists are seriou Men pick their noses and build ca is tragic and comical. The dig is things occur simultaneously. Para it?

Line is predominant in a sh where color is not really structural it is present at all. Klee's line is pe tinctively childlike (but no child c duce it)—it seems to leap form on

KLEE

other so that the work is bound toge nately visible and invisible means. distance between two points is a stra who the hell has anywhere to go?

The exhibit is mounted with Klee's diaries and lectures. He ha terest in the art of children and t Like most artists of the early twen he was concerned with transferrin taneous dimensions and harmonies

OPINION

the unwed housewife

By DANA SHILLING

Soup, for our purposes, can be described as an aqueous solution of leftovers. There is nothing illegal about using first-hand materials in soup, but in general soup serves two purposes: self-coddling, in the form of steaming bowls of soup served to oneself in times of cold, illness, money shortage, or depression; and disposal.

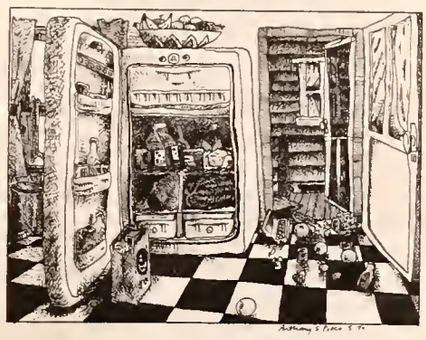
Soup is infinitely accepting. Wilted carrots, chewed chicken bones, olive-drab parsley can all vanish into the soup pot and emerge as good food. If you have enough freezer space, and if you have so far anticipated or followed my counsels and therefore have a Fort Knox of plastic bags, you can keep a series of soup bags in the freezer. If you are a carnivore, the bones separated from chicken breasts or pot roast, or the bones left over from well-gnawed pork chops (don't worry about it, the boiling will kill the germs) can be kept in bags, one bag per meat. If you are a vegetarian, an obsessive-compulsive (or both), scrub your vegetables before peeling them and deposit the peels, celery bottoms, inch-thick outer cabbage leaves, and carrot tops in a vegetable bag.

. . .simmer the pot until the liquid no longer looks or tastes like dishwater.

When a particuiar bag bulges reassuringly, transfer its contents to a large pot, add plenty of water, salt gently (the resulting stock will be concentrated by boiling down), add a few spices or herbs (fresh dill is wonderful in chicken soup) and turn up the heat. When the pot comes to a boil, lower the heat and simmer the pot until the liquid no longer looks or tastes like dishwater. Strain out the solid materials and dispose of them with a good conscience. The liquid you are left with is chicken, beef, vegetable, or other stock (depending on what you started with, of course).

If you are better organized than I am, you can freeze the stock in ice cube trays and place the resulting stock cubes in a labeled plastic bag in the freezer. You will then be able to make a cup of soup or a little bit of sauce at any time. If you are no better organized than I am, you will immediately mobilize your stock to make soup.

Chicken stock, with more fresh dill, a carrot or so, a couple of stalks of celery, a finely-diced onion, and maybe a little bit of rice or pasta, makes wonderful chicken soup. All claims made on behalf of chicken soup are true. Beef broth is classically garnished with an equal volume of soft, very well-sauteed onions, croutons and cheese to make onion soup. Any kind of stock becomes an official soup with the addition of chopped vegetables, herbs, perhaps a whole egg dropped in to poach, or a beaten egg, which efflorescs into egg-drops or stracciatella, depending on your background and associations.



Tony Picco

Classicists insist on making soup from fresh stock; however, good soups can be made quickly with canned chicken or beef stock, fresh or frozen leafy green vegetables, and yogurt and/or cream: cook the greens lightly in someone else's stock, run the whole business through a blender or a food mill with the liquid, and reheat gently with a chunk of butter or chill it for summer lunches. I have just started a tradition that cream soups should be served in glass soup plates, preferably with a crisp linen napkin and a fresh peach alongside. (Chicken soup, it goes without saying, should be served in deep, slightly chipped bowls with gold leaf somewhere on the rims).

All claims made on behalf of chicken soup are true.

Split peas, black beans, lentils, and white beans can be converted into soup without the intercession of stock. If you think of it, start black, white, kidney, or pinto beans the night before by drowning them in plenty of water, bringing said water to a boil, and placing the bean pot in the refrigerator to soak overnight. Or, if you are very patient, you can make bean soup in one long sitting. Split peas and lentils take far less time. Grated carrots, finely sliced celery, and small dice of onions or turnips are nice in bean soups. The ideal consistency is thick with identifiable beans or fragments thereof floating along. Curry is very good in split pea or lentil soups; black bean soup looks nice with a flourish of sieved hard-boiled egg; and an edible raw tomato, if you can procure such a thing, is good chopped into lentil soup. Minestrone is better with homemade stock, but very good anyway with a mixture of all available vegetables, freshly cooked or canned beans, tomato puree, plenty of oregano and basil, and some hot red pepper flakes.

Homemade soup implies hot crusty bread, either homemade as well, or toasted bagels, fresh hot Italian bread, kaiser rolls, or pita bread. Salad is very good as an accompanying dish; ice cream for dessert is perfection. Split-pea soup, spinach salad, and mint-chip ice cream is a haiku.

SOUP

PLASTIC RAINCOATS. PLASTIC MINDS

Christopher Lasch, *The Culture of Narcissism*
Norton & Co., $11.95

Reviewed By JEFFREY KROESSLER

Christopher Lasch has written a most insightful and accurate description of post-industrial society. *The Culture of Narcissism* is a book for now, and is well worth the hardcover price. It crystallized my own vague misgivings and anxieties and suggests reasons for them. The fact of modern life which I have trouble living with, let alone accepting, are set out in the logical, linear medium of print, and the result is a cohesive and quite readable picture of our age. No one who experienced the sixties or is struggling with the seventies can afford to ignore Lasch's critique.

Fundamental to this work is the concept of historical continuity, as today there is a societal sense that the conflicts and dilemmas facing us have no counterparts in the past. A college girl writes, "I know things that happened years ago and they are not doing me any good." These students are interested only in their "future," by which they mean achieving a secure present. As a historian, Lasch tries to defend his discipline before an age which has no use for it. "A denial of the past, superficially progressive and optimistic, proves on closer analysis to embody the despair of a society that cannot face the future." Rather than defend the past for its lessons, he explains how this seemingly irrational present really did result from the American past.

For example, in the 19th century, industrialists initiated a conscious campaign to convince the emerging consumer class that store-bought is better than home-made, incidentally creating the advertising industry. Today we have store-bought with that home-made taste. Extend this concept into other aspects of our lives, as Lasch does, and you see how we have denied our own powers and abilities by convincing ourselves that anonymous experts know more and can do it better. Doctors' prescriptions are more effective than home remedies; psychology has replaced and debunked maternal instinct. From prenatal care through education and even death (better to die in a hospital bed than one's own) the pattern of surrender is plain.

Today we have store-bought with that home-made taste.

As a general principle, the individual is unfit to decide for him/herself unless s/he renounces the anachronistic concept of individualism, the new improved style of which seeks not to develop the self in a social context, but to isolate it and increase the area of personality that is inviolate. Lasch effectively argues that the new therapy and the assorted self-help programs reproduce in a person the very social conditions which prompted him/her to seek help in the first place. Society is alienating, impersonal, and dominated by narrow self-interest; therefore we must internalize those concepts to survive. Instead of learning to cope, one should cultivate a state of mind which prevents the troubling issues from even coming up.

If sex accompanied by unmanageable desire, jealousy and love, causes "problems," sterilize (literally and figuratively) it and enjoy it for its own sake; in so doing, however, it becomes less and not more satisfying. and we destroy what we

continued on page 16

sic to the visual arts. His work is almost always small in scale, self-deprecating in a very profound way. His sense of humor developed with maturity. From the didactically angst-ridden titles of the earlier pieces—"Death for an Ideal" (1915), "At the Window (Shall I Throw Myself Out? Do I Wish To Conceal Myself In A Corner?")—we come to a vision that more poetically and less fatalistically expresses the reality of man's dual nature. "The Saint of the Iner Light" (1921) is a rough-hewn double portrait of a woman both sublime and simple-minded. How can something so small and seemingly so casual impress so much? I think this is one of the reasons people have difficulty with firmly denying or granting Klee a position as one of the masters of the twentieth century. It is another one of those omnipresent paradoxes that art this small, this humble, should be ultimately so impressive.

Klee can be both ferocious and bitter (see especially the earliest etchings), but these two emotions, finally self-defeating, are always tempered by "The Funny Side." It's not a joke, but we have to laugh anyway.

The production of Art is a mysterious occupation, somewhat akin to masturbation.

BACK TO BARBARISM

By MAURICE WOLFTHAL

Right to Life. Proposition 13. And in the schools, "Back to Basics." A movement, a slogan covering a multitude of parochial, antihumanist, reactionary ideas about education, it represents a longing for the *ancien regime*, for the Dark Ages of the public schools.

At the root of this longing is the dream, widely shared, of a mythical scholar's paradise, long lost, where students read voraciously and breezed through academe. Such myopic nostalgia often prompts the question—from educators and laymen alike—"Why can't the schools today be like the ones we had sixty years ago? The European immigrant children of that time and of the decades that followed did superbly in school, didn't they?"

No, they didn't. Statistics tell us, for example, that truancy in New York City in 1890 was rampant to the tune of fifty percent daily. Until 1936, children were allowed to quit school legally in New York at fourteen, and a huge proportion often did. In 1939, the New York *Times* reported that more than half of all children who started high school did not finish. Academic achievement was such that in 1906 the *Times* reported that 192,000 children in New York were from one to seven years behind their classmates. In short, anyone willing to examine the record of public education, and not rely merely on the narrow, hazy perspective of personal memory or on melting-pot platitudes will conclude that the past does not represent an ideal for the schools to emulate.

In *The Great School Legend*, Colin Greer has shattered the myth. Diane Ravitch, too, in *The Great School Wars*, has pointed out that "it was forgotten in midcentury that the rate of failure among first-generation European immigrant children had been high. . . Some educational researchers in the 1920's and 1930's wondered whether inferior genetic endowment kept Italian children from matching the academic levels of other groups."

And yet such writers as Frank E. Armbruster, in the *Times*, and even Nat Hentoff, in the *Voice*, continue to ignore historical reality in favor of the conventional wisdom. Just recently, New York City Chancellor Macchiarola exhorted high school students to emulate the students of twenty years ago. He has apparently forgotten that vandalism and gang violence racked the schools in the 1950's. In 1955 Mayor Wagner called a news conference to deal specifically with juvenile delinquency, during which he announced that tens of thousands of children were reading below level.

Nostalgia, then, has obscured the fact that the schools were failing to educate large numbers of children right from the start. And it is this ignorance of the past that has inspired the misguided movement to recapture it. And now consider the various roads back to Eden.

First, cut the "frills" out of the schools. In other words, cut music, art, gym, foreign language, shop, typing, drama, journalism, hygiene, etc. The three R's were good enough for Lincoln. . . . Cut sex education. Never mind the million teenage pregnancies a year. Cut guidance. never mind that thousands of children fill out high school applications not knowing the difference between vocational and academic schools.

Second, don't make subject matter "relevant"; i.e., do not connect theory to practice, the past to the present, the classroom to the outside world. Above all, don't try to interest the students. Boredom is good for discipline. Push the "Classics." Let them read Shakespeare and Homer. Do not gear the work to the ability of the students. Bring back *Silas Marner*. Why should Monarch Notes be deprived of the profits they enjoyed when we went to school?

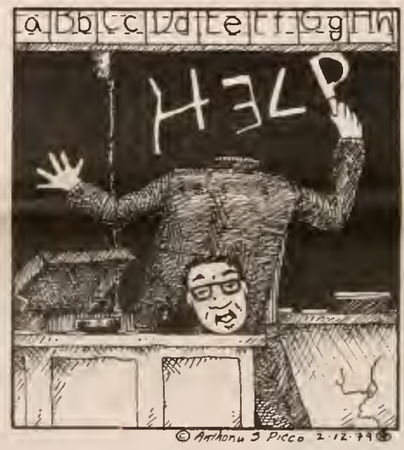
Third, bring back dress codes. So what if they're unconstitutional?! Clothes, you will remember, make the student. Also, regimentation builds character twelve ways. T-shirts, we all know, interfere with the learning processes, and long hair is obviously subversive. The road to college starts at your tailor's.

Fourth, bring back separate schools for boys and girls. New York City is ahead in this respect, for we have some schools that have never gone coed. Young minds, you see, work best when not distracted by base passions. Learning to relate to the opposite sex is an activity which should take place some time after college.

Fifth, reinstate the Pledge of Allegiance. Compulsory oath-taking is in the finest feudal tradition. Furthermore, it sets the mood for free inquiry and discussion in the Social Studies class. Only a few renegade judges, in such states as California, New York, and New Jersey, have failed to appreciate the educational benefits of the Pledge. But most of America knows that the bedrock of democracy is the recitation of a credo.

Although these five suggestions are often put forward in all seriousness, they have not captured the public imagination as much as three other prescriptions, which have been taken up by boards of education, newspapers, and politicians across the country. The following remedies all have this in common: that none of the three has ever been shown to be effective, and that all three reflect a carrot-and-stick approach to education.

First, abolish social promotion. In other words, keep students in the same grade until they reach a certain reading level, or until they pass a certain number of subjects. From Connecticut to Colorado the punitive approach is gaining. From Irving Anker and Norman Podhoretz to people who should know better, like Nat Hentoff, Kenneth Clark, and Diane Ravitch, from Herman Badillo to the *Times*, comes the call for "standards," for "accountability," for retention of students on a massive scale. Never mind that it has never worked in the past. It certainly didn't work in the good old days before World War II, when children were often two to six years too old for their grade, with no discernible improvement. Never mind the obvious stigma. Never mind that we would never dream of shaming adults (working people, ex-G.I.'s, and senior citizens going for high school equivalency) by keeping them in the sixth grade instead of classes with their peers.



Tony Picco

The second proposal to make headlines, from New York to Chicago and California, closely parallels the first, in that it requires a certain reading level or minimum competency test for high school diplomas. Now it's one thing to ask for truth in advertising. That is, if you're going to give diplomas, establish uniform criteria so that prospective colleges and employers can derive some benefit from them. But colleges have been giving S.A.T. and other exams for a long time, and employers often give their own test of office skills, and so forth, so that the practical usefulness of diplomas has been obviated.

In addition, it is totally illogical to assert, as has the New York State Board of Regents, that raising diploma criteria will help students achieve a higher level. Is it sensible to expect that students who were unable to get a diploma when the standard was, let's say, a 7.0 reading level, will now do better if the standard is changed to 10.6? Is it reasonable to expect more camels to pass through the eye of the needle when the eye of the needle is made narrower? One wonders, when reading of such get-tough-on-diplomas pronouncements, whether the Regents suffer from double-talk or double-think.

Finally, the third path back to basics, and the most repugnant, is the path of corporal punishment. Nat Hentoff, in *Does Anybody Give a Damn?*, has eloquently written on the subject. Even in those places where it had been outlawed, brutality against students has again reared its ugly head. Just this past year, the news reported incidents in Florida, Connecticut, the Bronx, and Harlem. St. Louis has brought back the rattan paddle. We are expected to believe that students who are beaten learn better, learn to love learning, and become model citizens. We are told that the end ("respect") justifies the means. School boards, administrators, teachers, and parents throughout the country support the use of violence. Teachers are unanimously opposed to corporal punishment for striking teachers, yet they are curiously divided on the issue when it comes to students.

To sum up, "Back to Basics" proponents fail to recognize that the shortcomings of modern schools are merely the continuation of past shortcomings. Rather than look to innovation, they call for a revival of the worst practices of the past. They seek to perpetuate the concept of education as an obstacle course, an endurance test that produces an elite. In so doing, they obscure the road to public schools that works and to compulsory education that has a human face.

The Poisonous Mushroom

by Shel Horowitz

We told you in our January issue (*Danger: Earthquake at Indian Point* by Norman Bauman), of the danger to the New York area in the event of an earthquake on the Ramapo Fault, which runs close to the Indian Point nuclear power plants.

The quake that occurred in North Jersey on January 30 was not on the Ramapo Fault; it seems there are other, less active faults well within the metropolitan area, and New York City itself has had several earthquakes within its borders. It was, however, close enough to the Ramapo line to cause concern.

Since 1737, when one of the two largest earthquakes recorded in the New York area occurred (the other was in 1884), there have been twenty-five earthquakes in New Jersey. Many of these small quakes have been along the Ramapo Fault, which has recorded some twenty quakes since the time of Verrazano and Henry Hudson.

This year's earthquake was considered "small to moderate," with a Richter scale reading of 3.5 to 3.8; it was, however, the largest quake in the area since at least 1957, and possibly 1927, when New York and New Jersey felt a shock of 7 on the Richter scale.

It is obvious that the potential of major activity along the Ramapo Fault is dangerously present. Anti-nuclear activists are thus furnished with yet another good reason to see the three nuclear plants along the lower Hudson shut off and dismantled, before any major catastrophes occur.

Just after the February issue, in which we claimed the Reactor Safety Study of Dr. Norman Rasmussen was optimistic, went to press, another important step in the battle against the nukes occurred. The Nuclear Regulatory Commission, whose job, in theory, is to protect the public from nuclear dangers, repudiated the Rasmussen study. Admitting that the study is unduly optimistic both in its estimate of the likelihood of accidents (predicting far fewer than have already happened) and the degree of calamity in the event of such an accident, the NRC acknowledged what nuclear opponents have been saying

AN EARTHQUAKE THAT HAPPENED

since the report was released – that it is not a valid attempt to justify the safety of nuclear reactors to the public.

As many reactors have been planned and built on the basis of Rasmussen's safety claims, this casts a serious credibility problem onto both the nuclear industry, and all actions of the NRC between the time the Rasmussen study was released and the time it was discredited.

POISONOUS MUSHROOMS *will be a regular column in the WBAI Folio, touching on matters of interest in the fight against nuclear power and weapons, and in related issues of environmental and social concern. For regular updates on developments in the nuclear field, listen for Jon Kalish's reports on WBAI's nightly newscast.*

7:15 THE GREAT OUTDOORS
A program about various aspects of non-mechanized outdoor recreation. Produced by Don Wade with the cooperation of the New York-New Jersey Trail Conference. Today, a discussion about landscape photography with photographer Jack Jupp.
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON CHILE
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, produced by the Gay Men's Department.
9:30 L-A-N-G-U-A-G-E "Word's a sentence before it's a word." Bruce Andrews is the author of Praxis (Tuumba Press), and Charles Bernstein is the author of Shade (Sun and Moon). Together they edit LANGUAGE Magazine. On this program they will read from their work, and discuss the search for an alternative tradition in current American poetry as distinct from the established Anglo-American verse tradition; the relationship of the work of recent poets (including themselves) to advanced work in other art forms (film, theatre, dance, the visual arts); and the repressive political quality of common assumptions of representational art. This program was produced by Susan Howe, and funded by a grant from the National Endowment for the Arts in Washington, D.C.
10:30 JAZZ
Presented by David Fenton.
12:00 PROGRAM ANNOUNCEMENTS
PSYCHOTOMIMETIC RADIO
Bruce Brown and Paul Wunder discuss the world of drugs.

Thursday 15

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 A CONSORT OF EARLY MUSIC
Works include: Thomas Stolzer, Psalm 37, Erzuerne Dich Nicht (1524-26); Johann Fux, Overture in D Minor; Johann Schmelzer, Three Sonatas. Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
SELF-HELP
1:00 BLACK WOMEN IN SLAVERY
Dorothy Burnham of Empire State College reads from a paper published in the International Journal of Women's Studies. Produced by Eileen Zalisk.
1:30 A TASTE OF THE BLUES
Presented by Richard Barr.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
With John Esposito of the Consumer Protection Board.
6:00 ISSUES IN SCIENCE AND HEALTH
With Bob and Eileen Zalisk.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary by Samori Marksman.
8:30 IS THE FIRST AMENDMENT GOING DOWN THE DRAIN?
Pressrooms raided by the police. Reporters ordered to turn over their notes to the courts. Should journalists have special privileges? Ruth Shereff talks to Robert Friedman, former editor of More magazine and others about these first amendment issues.
9:30 HOUSING NOTEBOOK
With Esther Rand of the Metropolitan Council on Housing.
10:30 SCRAPPLE FROM THE APPLE
Jazz presented by Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

Turn on someone you love.
Give a gift subscription—
it's as easy as turning to
page 19.

Friday 16

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
A celebration of the birthday of Christa Ludwig. Diversity of the program thanks to the talents of the artist. Presented by Manya.
12:30 PROGRAM ANNOUNCEMENTS
IS THE FIRST AMENDMENT GOING DOWN THE DRAIN?
Pressrooms raided by the police. Reporters ordered to turn their notes over to the courts. Should journalists have special privileges? Ruth Shereff talks to Robert Friedman, former editor of More magazine and others about these first amendment issues. (Rebroadcast from Thursday, March 15.)
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
Community Action. With Luana Robinson of the Hamilton Heights Tenants Association.
6:00 ARTS EXTRA
A cultural omniumgatherum from the Drama and Literature Department.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
Starring Vincent Price and Peter Cushing.
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 NOTES ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 THE FRIDAY NIGHT MUSIC STORE
Music to be announced.
11:00 TRAGIC MAGIC
Wesley Brown continues his reading of his novel.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

Saturday 17

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday morning children's program, featuring old-time radio for chidren, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 THE PIPER IN THE MEADOW STRAYING
Today featuring the best in Irish traditional music, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OF THE PRESS
A review of current journalism, with Paul Hoeffel.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
Media news with Arnie Klein.
8:00 THE GOLDEN AGE OF RADIO
The Adventures of Sam Spade, starring Howard Duff in "Betrayal in Bumpus Hall" (1/16/49) and from Escape, "Present Tense" starring Vincent Price —ax murderer kills wife—again and again (1/31/50).
9:00 THE NUYORICAN POETS CAFE
Tonight from the Cafe you'll hear a play, The Hustle Dance Contest.
11:00 THE LATIN MUSICIANS HOUR
With Max Salazar. (Every other week he will be broadcasting live from the club Boombamako 2.)
12:00 PROGRAM ANNOUNCEMENTS
LABBRISH
ZANU's Chief Representative of the Zimbabwean Observer Mission to the UN, Teravafi Kangai, will discuss the quest in Zimbabwe for liberation and self-government. Reggae music and phone calls. Live radio with Habte Selassie.

Sunday 18

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.
5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, and LIVE phone-in.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music, with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.
4:00 HOUSETALK
• Conversations with Congresswoman Elizabeth Holzman on U.S. foreign policy in the Middle East and Africa.
• Random conversations with New York City voters and students on foreign affairs. Produced by Samori Marksman.
6:00 PROGRAM ANNOUNCEMENTS
LET A RENEWED WOMAN ARISE
"The Quest for Peace of Mind" (Isaiah 26:3) In what seems to be an insane world, how is one expected to maintain sanity? Once we claim sanity, where do we find peace? Produced by Renita Weems.
6:30 NEWS
With Ruth Shereff.
7:00 RILKE: CHRISTUS-VISIONEN, OR VISIONS OF CHRIST
Poet and translator Aaron Kramer reads and discusses the posthumously published cycle of poems by Rainer Maria Rilke, the great Czech-German poet. (The second half of this program will be heard next Sunday at 7:00.)

SPRING FEVER

You crack an unbreakable ruler
over your best friend's back.
After school, she strikes swiftly,
her fist takes your breath away.
She drags you off the bus to step on you
then steps into the bus.

You walk all the way home
devising plans to kill her.
Cut her face out of a picture
and cover it with spit.

You are waiting the next morning
with your brother, like two panthers
ready to pounce, you take her
by surprise:
She doesn't scream.
You beat her face into a purple sky
and feed her dirt,
which you force her to like.

The next day
she meets you at the store
with a twelve-inch butcher knife.
She is smiling sweetly.

—Dennis Bernstein

8:00 TURKISH AMERICAN POETRY
Murat Nemet Nejat is a Turkish-American poet writing in English. His poems and translations of modern Turkish poets have been widely published in magazines and literary journals in this country and abroad. In this interview with Dennis Bernstein he will talk about his work. The program will include a discussion of modern Turkish poetry, and will feature the poet reading a selection of his own work. Produced by Dennis Bernstein.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
This week featuring only music recorded before 1960 (including some very rare recordings). Presented by Leonard Lopate.
10:00 JAZZ SAMPLER
With Bill Farrar.
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
Judie Pasternak returns.

Monday 19

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small.
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 BROWN BAG MUSIC EXCERPTS
Music of the traditional and nontraditional styles. Folk, country, swing, old-timey, and whatever is new, experimental, and fun. For your listening pleasure, with Barbara Bernstein.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
Viv Sutherland brings you studies of the state of women in the world today.
1:00 BEST OF THE PRESS
With Paul Hoeffel. (Rebroadcast from March 17.)
1:30 ARE YOU LISTENING?
Great performances in classical music. Presented by Michael Triolo.
3:00 PART OF THE ACT
Wyatt Earp, John Sirica, and Adolph Eichmann share a birthday and the swallows return to Capistrano. Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
The Foundation of Alternate Cancer Therapies. What are your chances with cancer? With R. Sackman.
6:00 SPECTRUM: CONVERSATIONS ABOUT AUDIO
Rodger Parsons will answer listeners' questions about their problems with audio equipment.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 CINEASTE AT THE MOVIES
Coordinated by Al Auster.
8:30 THOR'S HAMMER
An arts essay by Janet Sternberg.
9:00 EVERYWOMANSPACE
Lella Secor: Life as a Pacifist Feminist. Lella Secor was a journalist who came to New York in 1915 and soon became a full-time political activist. Recently, a book on her life, Lella Secor: A Diary in Letters has been published. This program includes readings from the book and an interview with Barbara Florence who edited the book. Produced by Penelope Franklin.
10:00 THE LESBIAN SHOW
With Rose Jordan.
11:00 WOMEN IN SCIENCE
The second part of a two-part program on the session on Women in Scientific Research of the January meeting of the American Association for the Advancement of Science. Produced by Eileen Zalisk. (Part one was broadcast March 5.)
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Live radio with Leonard Lopate and guests Cecil Hoge and Marie Greene, who will discuss the amazing growth of mail order advertising.

Tuesday 20

5:00 SKYLITE
Vernal Equinox, day equals night. Live radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by Bill Hellerman.
12:00 PROGRAM ANNOUNCEMENTS
NEW YORK CITY POLITICAL SCENES
With Jacques De Graff.
1:00 A WOMAN'S TIME
Another in a series of interviews with women's groups about services and information they offer.
1:30 SHORT CUTS
Audio wizardry by Peter Bochan.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Gray Panthers look at recent developments in the treatment of cataracts.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:30 ILLUMINATIONS
Produced by the Urban Affairs Department
9:30 CARIBBEAN CURRENTS
New views of the Islands, with Annette Walker.
10:00 THE RADIO
Produced radio drama from the magic hands of Charles Potter and David Rapkin.
10:30 ROOTS AND BRANCHES
A program of jazz and related music with attention to the historical and stylistic progressions of those musical forms. Produced by James Browne.
12:00 PROGRAM ANNOUNCEMENTS
AFRO-CENTRIC
Live radio with Adiyemi Bandele.

Wednesday 21

5:00 EARTHWATCH
Live radio with Robert Knight.
7:00 RADIO CITY
Live radio with Sara Fishko.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Presented by James Irsay, courtesy of WFIU, Indiana.
10:30 RADIO NEDERLAND WERELDOMROEP
Nevel Gray presents the Dutch Concert Hall featuring the Rotterdam Philharmonic Orchestra, conducted by David Zinman. This week: Paul Dukas, La Peri, dance poem; Joseph Haydn, Sinfonia Concertante in B flat Major, Opus 84 for violin, cello, oboe, bassoon, and orchestra; Hector Berlioz, Le Corsaire, overture.
12:00 PROGRAM ANNOUNCEMENTS
LECTURES FROM THE C.G. JUNG FOUNDATION: THE NEW MYTH OF MEANING
While Western society has no viable myth to provide a reason for being, a new one is in the making. In this lecture Dr. Edward Edinger explores the nature of the new myth, which reveals Jung as a truly epochal man. Presented by Linda Perry.
1:30 PRAIRIE ECHOES
An all-western music show featuring traditional and contemporary western swing, cowboy, and 1940's style country music with live call-in. Hosted by Paul Aaron.
3:00 THE CHINESE COMMUNITY
The Forgotten Minorities. Live radio with Vernon Douglas.
5:00 BREAD AND ROSES
The Radical Alliance of Social Service Workers monitors the social service system.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, featuring Hot Flashes from Majority Report, news, interviews, media notes. Produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 THE GREAT OUTDOORS
A program about various aspects of non-mechanized outdoor recreation. Produced by Don Wade with the cooperation of the New York-New Jersey Trail Conference. Today, an interview with Jack Mead, director of the Trailside Museum at Bear Mountain Park.
7:30 NEWS
With Celeste Wesson.
8:15 REPORT ON LATIN AMERICA
With the North American Congress on Latin America.
8:30 GAY RAP
Discussions of subjects of interest to the gay male community, with listener phone calls, produced by the Gay Men's Department.
9:30 THE PASSIONATE THEATRE: DESIGN
Sets, lights, costumes, all necessary and all say something about the play. Pat Woodbridge, Paul Sullivan, and Mary Alice Orito talk with Marjorie DeFazio about process.
10:30 JAZZ
Presented by David Fenton.
12:00 PROGRAM ANNOUNCEMENTS
PSYCHOTOMIMETIC RADIO
Bruce Brown and Paul Wunder examine drugs of all kinds and compositions.

Thursday 22

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 CHAMBER MUSIC
Works include: Bach, The Art of Fugue, selections (comparative performances, including a new orchestration, The Art of Fuguing, by William Malloch); Stravinsky, "Dumbarton Oaks" Concerto; Ives, String Quartet #1. Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
TO BE ANNOUNCED
1:00 MARGARET MEAD REMEMBERED
A rebroadcast of a tribute to the noted anthropologist. Produced by Adrienne Gantt.
1:30 A TASTE OF THE BLUES
Presented by Mike Sappol.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
Health and Nutrition with Linda Laviolette. Today, an interview with Mary Jane Cotter of the Mayor's Task Force on child abuse and neglect.
6:00 ISSUES IN SCIENCE AND HEALTH
One hundred and one days after the birth of Albert Einstein, we will discuss his life and work. Produced by Bob and Eileen Zalisk.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
Starring Vincent Price and Peter Cushing.
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary by Samori Marksman.
8:30 THE CRISIS OF AMERICAN DEMOCRACY
Lindsay Audin speaks with members of the Trilateral Commission about their prediction of the collapse of American democracy.
9:30 POLITICAL MUSIC OF THE 70'S
We continue our series on the songwriters and singers of the seventies who are creating political music. Produced by Kathy Jarvis.
10:00 PUBLIC AFFAIRS JOURNAL
To be announced.
10:30 SCRAPPLE FROM THE APPLE
Jazz, presented by Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

Friday 23

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Der Lachende Kavalier observes the birthday of his absolute favorite composer, Johann Sebastian Bach. B.Y.O.B. (Booze that is, not Bach.)
12:00 PROGRAM ANNOUNCEMENTS
THE CRISIS OF AMERICAN DEMOCRACY
Lindsay Audin speaks with members of the Trilateral Commission about their prediction of the collapse of American democracy. (Rebroadcast from Thursday, March 22.)
1:00 POLITICAL MUSIC OF THE 70'S
We continue our series on the songwriters and singers of the seventies who are creating political music. Produced by Kathy Jarvis. (Rebroadcast from Thursday, March 22.)
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
To be announced.
6:00 ARTS EXTRA
A cultural grab bag from the Drama and Literature Department.

7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:30 SWEET HONEY IN THE ROCK
Donna Allegra interviews members of the women's music group about their lives and their music
9:00 TO BE ANNOUNCED
11:00 TRAGIC MAGIC
Wesley Brown's novel continues.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

Saturday 24

5:00 AMERICAN PIE
Live radio with Ira Leibin.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday morning children's program, featuring old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:00 BRUNCHPAIL
Live radio with Paul Gorman.
1:00 THE PIPER IN THE MEADOW STRAYING
Folk and folk-based music from the British Isles and North America, presented by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
Meet the Radical Newsweeklies. Four newsweeklies which speak for different sections of the American left have been going through important changes in the last year. Paul Hoeffel, producer of Best of the Press, discusses the problems of putting out a news magazine with Victor Navasky of The Nation, Jack Smith of The Guardian, James Weinstein of In These Times and Jon Steinberg of Seven Days.
8:00 THE GOLDEN AGE OF RADIO
The Adventures of Sam Spade, starring Howard Duff in "The Bow Window Caper" (11/9/47) and from Suspense, "Murder on Mike" with Raymond Burr—scriptwriter plans to go out with a bang (7/28/57).
9:00 THE AUDIO EXPERIMENTAL THEATRE
The Harmonic Choir. Taped at the St. Paul's chapel of Columbia University, the Harmonic Choir consists of seven voices experimenting in overtones derived in part from Mongolian incantations. The effects they achieve are astonishing. The choir consists of David Hykes, Tim Hill, Sheldon Brown, Stepehn Cybard, Priscilla Smith, Melanie Hedlund, and Allyn Chandler. The Audio Experimental Theatre is funded in part by the New York State Council on the Arts. This program was produced by Rick Harris and recorded by Miles Smith.
11:00 THE LATIN MUSICIANS HOUR
With Max Salazar.
12:00 PROGRAM ANNOUNCEMENTS
SOUNDSCAPE
Live radio with Verna Gillis.

Sunday 25

3:00 THAT OLD TIME RELIGION
Religious folk music of many varieties, presented by Bill Canaday.
5:00 SOUNDTRACK
Live radio with Paul Wunder. Rapping about the cinema, news, movie reviews, film music, and LIVE phone-in.
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
HERE OF A SUNDAY MORNING
Early and Baroque music, with Chris Whent.
11:00 IN THE SPIRIT
Spiritual discussions with Lex Hixon.
1:00 THROUGH THE OPERA GLASS
Rare recordings of rare operas, with Martin Sokol.
4:00 TO BE ANNOUNCED
6:00 PROGRAM ANNOUNCEMENTS
MISCELLANY
6:30 NEWS
With Ruth Shereff.
7:00 RILKE: CHRISTUS-VISIONEN,
OR VISIONS OF CHRIST Part Two Read and discussed by Aaron Kramer. (See Sunday, March 18 for details.)
8:00 THE SALT WIFE
CAPS award winning short story writer Ted Mooney reads his short story.
8:30 THE SUNDAY EVENING GOSPEL PROGRAM
American gospel music, presented by Leonard Lopate.
10:00 A DELICATE BALANCE
Jazz, presented by Marian McPartland
12:00 PROGRAM ANNOUNCEMENTS
MORE THAN HALF THE WORLD
The Feminist Revolution. Judie Pasternak interviews members of Red Stockings.

Monday 26

5:00 CARIBBEAN CRUISE
Live radio with Beaumont Small
7:00 THE MONDAY MORNING SHOW
Live radio with Clayton Riley
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 ANYTHING GOES
Celebrating American musical theatre, focusing on the work of young and talented composers and lyricists. Produced by Paul Lazarus.
12:00 PROGRAM ANNOUNCEMENTS
WOMEN'S STUDIES
Viv Sutherland examines the problems women face in this world.
1:00 BEST OF THE PRESS
With Paul Hoeffel. (Rebroadcast from March 24.)
1:30 ARE YOU LISTENING?
Great performances in contemporary rock music. Presented by Michael Triolo.
3:00 PART OF THE ACT
The natal day of Robert Frost, Diana Ross, Leonard Nimoy, Alan Arkin, and Bob Woodward. Live radio with Lynn Samuels.
5:00 BREAD AND ROSES
The Learning Line. Dennis Bernstein speaks with representatives from the Council on Interracial Books about racism and sexism in books used by the public school system and libraries.
6:00 SPECTRUM: CONVERSATION ABOUT AUDIO
Rodger Parsons will talk about some of the problems involved in owning complicated electronic audio equipment.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda
7:30 NEWS
With Celeste Wesson.
8:15 THE 18-MINUTE GAP
A behind-the-scenes look at business and corporate strategies. Produced by Lindsay Audin.
8:30 THOR'S HAMMER
An arts essay by Marie Ponsot.
9:00 EVERYWOMANSPACE
The Hospital Experience.
Rosemarie Reed will interview Judith Nierenberg and Florence Janovic about their book, The Hospital Experience: A Complete Guide To Understanding and Participating In Your Own Care. Listener participation.
10:00 THE LESBIAN SHOW
A show for the lesbian listening community, with Rose Jordan.
11:00 THE GREAT AMERICAN NEWSPAPER
The rise and fall of the Village Voice. An interview with Kevin Michael McAuliffe, author of The Great American Newspaper. Produced by Paul Hoeffel.
12:00 PROGRAM ANNOUNCEMENTS
'ROUND MIDNIGHT
Guest Ruth Myers, one of the founders of Women's Strike For Peace, has recently returned from Africa and will discuss the New Marxist states there with Leonard Lopate.

Tuesday 27

5:00 SKYLITE
Intuitive perceptions of the symbolic. Early morning radio with Linda Perry.
7:00 THE TUESDAY MORNING SHOW
Live radio with Clayton Riley.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
European music of earlier ages—medieval through baroque—with historical commentary. Presented by Ted Pierce.
12:00 PROGRAM ANNOUNCEMENTS
THE NATURAL GOURMET
Mary Houston explains how to cook artistically for maximum nutrition.
1:00 PSYCHIC EXPLORATIONS
With Peter Jordan.
1:30 SOUNDS OF BRAXIL
Brazilian popular music, presented by Mildred Norman.
3:00 NUANCES
Live radio with Pepsi Charles.
5:00 BREAD AND ROSES
The Day Care Action Coalition look at the possibilities and problems of day care.
Hosted by Ann Chambers.
6:00 SEVENTH INNING STRETCH
A sports talk and call-in program coordinated by Fred Herschkowitz.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 HOT FLASHES
Women's news from Majority Report.
7:30 NEWS
With Celeste Wesson.
8:30 GENES AND GENDER III
Tapes and inverviews from the third annual conference on Genes and Gender; the questions of genetic determinism and the child; myths about psychosexual development; the significance of mothering; and the genetic determination of gender roles, are examined by physiologists, psychologists, anthropologists, educators and cmmunity leaders in the context of current scientific knowledge. Produced by Eileen Zalisk.
10:00 THE RADIO
Produced radio drama created by Charles Potter and David Rapkin.
10:30 ROOTS AND BRANCHES
A program of jazz and related musical forms with attention to the historical and stylistic progressions of those forms. Produced by James Browne.
12:00 PROGRAM ANNOUNCEMENTS
ON THE REAL SIDE
Live radio with Judy Simmons.

Wednesday 28

5:00 EARTHWATCH
Live radio with Robert Knight
7:00 RADIO CITY
Live radio with Sara Fishko
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
Early music with Kim Kronenberg.
12:00 PROGRAM ANNOUNCEMENTS
UNDER THE CITY STREETS
The history of New York City can be read in the labyrinth of water mains, subway tunnels, steam lines, gas pipes, electricity cables, and sewers that snake beneath its streets.
In the first real history of underground New York, Pamela Jones exposes the fascinating saga of engineering genius, financial and political manipulations, and massive labor that resulted in the millions of miles of support systems operating in Manhattan. Barbara Londin speaks with Pamela Jones about her new book, Under City Streets.
1:00 BOOKMARK
Book reviews with Rick Harris.
1:30 SAX & VIOLENCE
Rock, folk, + ???? Presented by Fred Kleinke.
3:00 BREAD AND CIRCUSES
Live radio with Tom Leykis.
5:00 BREAD AND ROSES
Interlock with Tom O'Connor of the Prison Reform Task Force examining the interlocking nature of society, crime, and the criminal justice system.
6:00 THE VELVET SLEDGEHAMMER
A women's magazine of the air, produced by the Women's Department.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
7:15 THE GREAT OUTDOORS
A program about various aspects of non-mechanized outdoor recreation. Produced by Don Wade with the cooperation of the New York-New Jersey Trail Conference. This week, a continuation of last week's interview with Jack Mead, director of the Trailside Museum at Bear Mountain Park.
7:30 NEWS
With Celeste Wesson.
8:15 AMNESTY REPORT
With Larry Cox of Amnesty International.

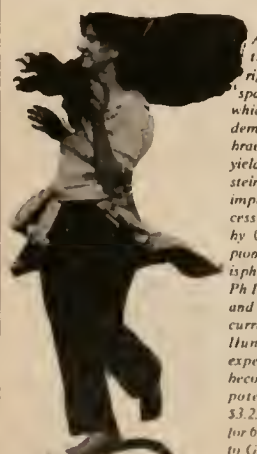
8:30 V. SACKVILLE WEST AND VIRGINIA WOOLF
On this day in 1941 Virginia Woolf commited suicide. WBAI takes the occasion to rebroadcast two programs of interest to readers of her work. First, V. Sackville West: A Life. With recorded interviews with two critics who knew her and rare recordings of V. Sackville West herself. Wilhelmina Van Ness has put together a memorial tribute to the woman who was Virginia Woolf's lover. Following that you will hear Woman of Letters, an interview with Phyllis Rose about her new biography of Virginia Woolf. This program was produced by Susan Howe.
12:00 PROGRAM ANNOUNCEMENTS
PSYCHOTOMIMETIC RADIO
Bruce Brown and Paul Wunder study the world of drugs.

Thursday 29

5:00 COMES THE DAWN
Live radio with denton/Thor.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 A CONSORT OF EARLY MUSIC
Works include: Christoph Demantius: History of the Passions and Sufferings of Jesus Christ (1623) Gerog Muffat: Sonata V from Armonico Tributo (1682) Heinrich Biber: Sonata X from Rosary Sonatas. Presented by Ted Cohen.
12:00 PROGRAM ANNOUNCEMENTS
TO BE ANNOUNCED
1:20 A TASTE OF THE BLUES
Producer to be announced.
3:00 JERRY HATCH LIVE
5:00 BREAD AND ROSES
The Disabled In Action look at issues of concern to the disabled.
6:00 SUT-URE-SELF
A monthly program for the medical consumer hosted by Dr. Steve Herman. Featuring this month a discussion/debate on the New York State Generic Drug Law with a representative of The New York Public Interest Group and a member of the New York State Medical Society.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
Starring Vincent Price and Peter Cushing.
7:15 COMMUNITY BULLETIN BOARD
With Marcos Antonio Miranda.
7:30 NEWS
With Celeste Wesson.
8:15 AFRICA AND THE WORLD
Political commentary by Samori Marksman.
8:30 BEHIND THE ECONOMIC NEWS
Comments and analysis on the current state of the economy including listener phone calls. With Bill Tabb, professor of economics at Queens College.
9:3_ BEHIND INTERNATIONAL AFFAIRS
A look at recent developments on the international political scene.
10:30 SCRAPPLE FROM THE APPLE
Jazz, with Jamie Katz.
12:00 PROGRAM ANNOUNCEMENTS
UNSTUCK IN TIME
Live radio with Margot Adler.

ARTS AND MINDS

Righting the Balance of the Brain



A special double issue acknowledging the cognitive processes of the brain's right hemisphere (associational, visual-spattal, kinesthetic, intuitive, creative) which, when brought into synch with the demonstrably able powers of the left brain (rational, verbal-linear, sequential), yield a dynamic that might make Einsteins less few and far between. Special implications for education via arts process and multi-sensory learning. Articles by (among others) J.E. Bogen, M.D., pioneer in split-brain research and hemispheric specialization; Jean Houston, Ph.D., co-author of Mind Games *(1972) and* Listening to the Body *(1978) and current president of the Association for Humanistic Psychology whose work with experiential multi-modal learning has become known throughout the human potentials community. Single copies $3.25 or $3 with a subscription ($9/year for 6 issues). Send check with your order to G.P.O. Box 2244, NY, NY 10001.*

ROMENON

A JOURNAL OF NEW WAYS OF BEING

Friday 30

3:00 POWER IN THE DARKNESS
Live radio with David Wynyard.
7:00 ROOM 101
Live radio with Steve Post.
9:00 PROGRAM ANNOUNCEMENTS
NEWS REBROADCAST
9:30 MORNING MUSIC
A birthday tribute to Joseph Haydn, presented by The Laughing Cavalier.
12:30 PROGRAM ANNOUNCEMENTS
BEHIND THE ECONOMIC NEWS
Comments and analysis on the current state of the economy including listener phone calls. With Bill Tabb, professor of economics at Queens College. (Rebroadcast from Thursday, March 29.)
1:30 THE GRASS ROOTS OF MUSIC
Kathy Kaplan and Frank Mare present the best of old-time and traditional bluegrass music. Produced by Don Wade.
3:00 MONTAGE
Live radio with Tom Mitchelson.
5:00 BREAD AND ROSES
To be announced.
6:00 ARTS EXTRA
A cultural miscellany from the Drama and Literature Dept.
7:00 PROGRAM ANNOUNCEMENTS
ALIENS IN THE MIND
Starring Vincent Price and Peter Cushing.
7:15 WOMEN'S COMMUNITY BULLETIN BOARD
7:30 NEWS
With Celeste Wesson.
8:15 NOTES ON THE ECONOMY
With the Institute for Labor Education and Research.
8:30 THE FRIDAY NIGHT MUSIC STORE
Music to be announced.
11:00 TRAGIC MAGIC
Wesley Brown's novel continues.
12:00 PROGRAM ANNOUNCEMENTS
LISTENING WITH WATSON
Live radio with Bill Watson.

Saturday 31

5:00 AMERICAN PIE
Live radio with Ira Leibin
8:30 NEWS REBROADCAST
9:00 PROGRAM ANNOUNCEMENTS
ONCE UPON THE AIR
The Saturday morning children's program, featuring old-time radio for children, original radio dramas, live discussions with phone calls and special guests. Produced by Jehan Clements and Susan Mondzak.
11:30 BRUNCHPAIL
ve radio with Paul Gorman.
1:00 THE PIPER IN THE MEADOW STRAYING
Alan Stivell in Concert. The champion of Celtic music and culture performs on Celtic harp, tin whistle and bagpipe, accompanied by Chris Hayward on flute and dumbek. (See highlights for details.) Produced by Edward Haber.
2:00 THE NEXT SWAN
Live radio with Mickey Waldman.
4:00 EL RINCON CALIENTE
Latin music with Carlos De Leon.
6:00 PROGRAM ANNOUNCEMENTS
BEST OF THE PRESS
A review of current journalism with Paul Heoffel.
6:30 NEWS
With Ruth Shereff.
7:00 ALTERNATE CURRENTS
With Tom Leykis.
8:00 THE GOLDEN AGE OF RADIO
The Adventures of Sam Spade, starring Howard Duff, in "The Cheesecake Caper" and from Murder at Midnight, "The Cabalah."
11:00 THE LATIN MUSICIAN'S HOUR
With Max Salazar (every other week live from the club Boom Bam Ako 2).
12:00 PROGRAM ANNOUNCEMENTS
LABBRISH
Theo-Ben Gurirab, the Permanent Observer of SWAPO to the U.N., will speak on the latest developments in that U.N. trust territory being held by South Africa. The South African sponsored elections and proposed independence will be discussed. The listenership is invited to phone in and reggae music will get you in the mood. Live radio with Habte Selassie.

PLASTIC RAINCOATS, PLASTIC MINDS

were searching for. Modern mental health means only immediate gratification and the overthrow of all inhibitions—"if it feels good do it!" Therapy strives to liberate the individual from outmoded concepts of duty and love; society has abandoned them and to survive, so must we.,

Rather than defend the past for its lessons, he explains how this seemingly irrational present really did result from the American past.

Civilization has been stood on its head; to an almost irresistible extent, society creates man as a reflection of itself. Lasch's viewpoint is that we must analyze society, including the neglected historical dimension, in order to find out why personal growth has become so difficult that we must devote conscious effort to a process that used to occur naturally. Since we can initiate no improvement in the things that matter, we retreat into psychic self-improvement. Eventually, when you are a healthy narcissist, you will be able to see no other reality but your own, and will accordingly survive in the world over which you have no control. Reality is out of our hands; we can't control what enters our mind or stomachs, let alone our destinies.

But whom can we blame for anything? Now more than ever, we confront a faceless process, an ill-defined hierarchy, a failure to accept responsibility, an endless stream of experts. In a too-complex world, we gratefully yield to "them" our capacity for self-reliance.

At the pinnacle of this inverted reality stands the unrivaled power of the corporation, the controling force over our lives. it has its own set of rules, and inside the corporation, the idea is to be known as a winner, to dominate one's peers at work and at parties. Data need not be accurate as long as they are intimidating. The new corporate wo/man is not loyal, s/he is a survivor of the internal dynamics of their world, which tell them that power is real and authority nonexistent. Perhaps these corporate characters really do change blondes and boardrooms at will, just as they do in an Arthur Hailey novel or a made-for-TV movie.

In the corporate zero-sum game, there is no excuse for failure because to all appearances there is genuine "equal opportunity" and a uniformly and anonymously applied set of rules. The "loser" has no alternative but to internalize the blame implicit within the system. "It never occurs to [the worker] to insist on a new set of rules."

Lasch says outright that these conditions are the direct result of the advanced stage of capitalism: "Most of us can see the system but not the class that dominates it and monopolizes the wealth it creates. We resist a class analysis of modern society as a conspiracy theory. Thus we prevent ourselves from understanding how our current difficulties arose, why they persist, and how they might be solved."

While not actually suggesting a return to an earlier age, Lasch does seem to respect many of the values which have been lost, in particular the patriarchal family, where most of the socializing process took place. He neglects to mention that it also kept women in a position of unmitigated servitude, but does criticize today's pseudo-liberation. It isn't the concept of paternalism he objects to, but the "new paternalism" embodied by modern bureaucracy, interfering as it does in a private realm where it doesn't belong.

True struggle, the remedy implied throughout, against the corporate and governmental bureaucracies, which guard the approaches to upper-class power, must be no less than a struggle against capitalism itself, removing from it the ownership of the technology on which modern production depends. As it now stands, collective grievances are trivialized into personal problems, and the solution offered is therapeutic rather than a project of social change. Remember, only you have trouble adjusting; everybody else is doing fine.

Read this book.

U N C L A S S I F I E D

NEW CLASSIFIED RATES

Classified ads that do not suggest an exchange of money (personal messages, free pets, free services, etc.) will be printed free.

All others (instruction, merchandise, legal and paralegal services, recording and rehearsal studios, moving, carpentry, etc.) will be printed at a cost of 15¢ per word. Telephone numbers should include area code.

The closing date for any issue is the 8th of the preceding month. Please send ad with payment to: Unclassified, WBAI Folio, 505 Eighth Avenue, New York, N.Y. 100018. Make checks (where applicable) payable to WBAI.

A raft of SEA TALKERS led by Frank Braynard and a "dog watch" of rollicking SEA SINGERS will meet to enjoy and explore the American SEA HERITAGE at the Community Church at 40 E. 35 St. in Manhattan on Saturday, March 24 from 5 - 10:30 p.m.

The program will sail off with a keynote address by Peter Stanford, president of The National Maritime Historical Society. Slide shows, movies, and talk on SHIPS & SHIPMEN will continue until 10 pm in the Church's community room.

At 7 pm the SEA SONG CONCERT & SINGALONG will commence concurrently in the main church auditorium. Featured performers are: The X Seamens Institute of NY, The Starboard List of Gloucester, Mass., The Liverpool Judies of Philadelphia, David Jones, Charles O'Hegarty, Mary Zikos, Dan Aguiar, John Townley, Frank Woerner, Bernie Klay & others.

All the performers will be on stage together and each will step forward in his turn to lead a sea chanty or sing one of the focsle songs & then fall back to allow another chanteyman to rise and take center stage.

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The Lesbian Switchboard provides New York area women with information on upcoming political and social events; gives referrals to woman-owned businesses and women-run support services; and can give emotional support in times of crisis. Call Monday through Friday, 6-10 p.m., (212) 741-2610.

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Learn radio production for free through your involvement in the Community Bulletin Board. Help put the CBB together and learn to rewrite copy, announce, edit and produce radio programs. We need people willing to do typing, work on Sundays, go through tons of mail, keep files, go on outside assignments and errands, work with phones, do research and a lot of reading. We need people who can work well under pressure, work with others, keep deadlines and be open for discussions on media, radio and their work. We also need people to write to us about what's happening in their communities. If you are interested, apply **in writing** to: Marcos Miranda, CBB, 505 Eighth Ave., N.Y., N.Y. 10018. Tell us about your school or work experience, any political or community work you've done, and why you want to get involved with CBB; you can include anything else you'd like to share with us.

We need a Compugraphic 7500 or comparable headliner for the Folio. Do you have an old one you're getting rid of? You can get tax deduction by giving it to us! Call Jessica Raimi at (212) 564-1245 if we're talking to you.

Megalopolitan needs charming pied-a-terre. Prefer village or Chelsea area, loft okay, max rent $350. No sociobiologists please. Rob Karnes, 242-5491.

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JOSEPH HELLER, author of **Catch 22, Something Happened,** and most recently, **Good as Gold,** will read and discuss his fiction, Wednesday, March 7, 8:00 p.m., at the Queens College Student Union, 4th floor, Kissena Blvd. exit of the L.I.E. Admission is free. For information, call (212) 520-7800.

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LETTERS CONT.

continued from page 2

Praise for the Folio

Your last two Folios were terrific. I am hoping you will run "The Unwed Housewife" as a regular feature.

M. Kaspersetz

P.S. The "Women's Programming" cartoon was funny but sick—sick—sick.

More cartoon controversy

I was outraged by the cartoon "WHY WOMEN'S PROGRAMMING" in the February Folio. I fail to understand why BAI, supposedly on the side of women's rights, would want to print such a cruel misrepresentation of the women's movement, as well as the women's programming on BAI.

Women have long been conditioned to hate their bodies and their natural bodily functions. It's real progress when Judie Pasternak can talk about menstruation on the airwaves. I know hearing her programs has been liberating to me and to many women I know.

As for the signature on the cartoon—I thought Luis Cardinal Tiant was a soccer player, not a cartoonist. The whole thing looks suspiciously like the work of Lisa Ryan, your regular cartoonist.

But whoever created this pure example of outright misogyny, the blame goes to the editors for printing it.

Dolores Malagon

More yet

Your cartoonist is to be commended for the poke at the women's programming at BAI. The tone of some of the programs—sometimes self-pitying, sometimes needlessly self-glorifying (as in the case of most "women's music," which is a pretty poor imitation of music, ditto some poetry)—gets annoying to some of us women who feel we're as misrepresented by this stuff as by the floor-wax ads on television.

I'm glad someone had the courage to not take the subject too seriously. Sometimes the zealots parody themselves without knowing it. It should be pointed out to them, because it only hurts their cause among those of us with a sense of humor.

June McManus

One woman's opinion

I am into women's lib but not to the extent of totally excluding men from my life. There are lesbian feminists who hate men so much that they blame all the evils of society on men. I think this is a stupid thing to do. The worlds of men and women shouldn't be separated from each other because, except for our sexual differences, men and women are capable of doing the same things.

To hate is to give up. Women give up trying to make it in a man's world and then hate the men for creating that world. But wait a second. Don't women also create that world by being afraid to step into it? Men have it as hard as women do.

I am a woman guitarist. I majored in music and took whatever music courses I wanted to. When I started school the ratio of male music majors to female music majors was ten to one. By the time I finished school, the ratio was twenty to one. What happened to those women? Many of them either dropped out or changed their majors to secretarial science. It annoyed me and made me want to finish school even more than ever, just to rebel against all of those unliberated girls.

There are unliberated men, too. They are the ones who generally make strange remarks at women who are trying to enter into a "men's field." That term bothers me. There shouldn't be any "men's fields" and "women's fields." There should only be people's fields and no law or amendment in the constitution is going to make that happen. The only way it can happen is for people to be brave and do whatever they want to do (providing they are non-violent) in spite of opposition they receive from unliberated people.

What is a liberated person? Have you ever met a woman who was totally free from his or her sex roles? How can we unlearn the myths that were taught to us since childhood? I think one way is to stop watching the pablum they feed us on commercial TV. Also try to get away from mainstream media in general. Try to avoid romance novels and the magazines that are sold at the check out counters of supermarkets. Next, try to scrutinize your past and present life as well as your plans for your future. Are there any things that you really wanted to do or learn how to do but were stopped because someone told you that people of your sex don't do those things? Do them. Do them in spite of what anyone tells you to do.

I think that my boyfriend and I are more liberated than most people I know. He and I take turns washing dishes and cooking, and in the spring he is going to show me some basic knowledge about car maintenance and repair. How deeply I get involved with fixing the car will depend on how interested I get into it and how much spare time I will have. My boyfriend and I both do the laundry together. I love to cook and do embroidery because both things are creative and I love being creative. But it is good any way for people to learn how to cook for themselves and fix things. It would better marital relationships because people wouldn't have to depend on each other for anything other than friendship and love.

In the middle ages, men would cross oceans and go to war and be gone for years because they didn't have airplanes and cars in those days. Most women stayed home. Men were strong because their lifestyles demanded it; women weren't as strong because their lifestyles didn't. In those days there was a much greater chasm between the sexes. But now it's different. Men don't have to have gigantic muscles. Women and men see each other often enough to be close friends and share their worlds. There's no reason why a man can't learn ballet and a woman can't be a drummer.

Be careful. There's a lot of myth perpetrators who we meet every day and also myths are perpetrated through the media. Don't let them fool you.

Please be liberated without hating your opposite sex. They're not having it any easier than you are.

Love,
Anonymous

How're we doing?

. . .There are many people and many programs that impress me as useful and entertaining. Of course I continue to favor the few I fixated on earlier: Mickey Waldman, Lynn Samuels, David Wynyard. Of late, as well, have been listening regularly to Carlos de Leon—the man combines a real reverence for his material and the personalities of various recorded artists, and a familiarity which is by no means cloying. I like Ed Haber's musical material, but I'll never get used to his voice and delivery—it's too sloppy for me. The news team continues to excel, Celeste Wesson in particular, though I wish someone would check Jon Kalish's lungs periodically. Of the after-news programs, perhaps the one that makes best use of the short time allotment is "Notes on the Economy"—a really fine series on alternatives to Carter's "antiinflation policy." This is the sort of painstaking explication that would do well if it were expanded—it seems to me that BAI tends to assume greater intellectual/socioeconomic sophistication on the part of its listeners than is warranted—not by their inclinations, but simply by their time and resources. On that score, I've been pleased to hear Prof. Ollman's features and hope this will be expanded. . . The Latin American and African spots are useful, but the interview format doesn't cover enough ground for the limited time. Samori Marksman is often wonderfully biting in his attacks on imperialism—but, again, assumes rather too much on the part of his listeners. Nonetheless, it was informative to hear his interviews with Prof. Ben-Yokanaan(sp?) and with the Foreign Minister of Vietnam.

More random notes: Marcos Miranda is fine as coordinator of community bulletin board (though I miss the egotistical antics of George Turrell)—however, the motley crew of apprentice announcers Marcos has been leading through are substandard: some of them sound as though they are still reciting Longfellow in 4th grade in Brooklyn. It is really painful to hear people mispronounce, misaccent, and otherwise slur (making unhearable) important community events!

Other faves:

1. URBAN FREE DELIVERY
2. Leonard Lopate (*whatever* he does)
3. Sara (and Antonin Dvorak)
4. Paul G. (and James Thurber)
5. Judie Pasternak—MORE THAN HALF. . . (if I can stay up that late)
6. Joe Cuomo's interviews (Meridel Le Sueur, etc.). . .

Well, enough of my ranting—oh yes, a remark on the cartoon controversy in *Folio* ("the critics rave!"): my only objection to "Why the Revolution Hasn't Come" is that the cartoonist has been milking a single concept beyond the point where it is dry. Perhaps Loekle could move out of the living room, out down the joint for a minute, and look out the doorway, and start recording a couple of OTHER reasons the revolution hasn't come! The Trotskyites, anti-sexists, SWPers, etc. etc. might continue to bitch, but at least the issue would be more lively. . . . So if I have all these opinions why aren't *I* doing Folio cartoons?

Barry Fruchter

No sooner said than done, Barry. Listen for BEHIND THE ECONOMIC NEWS with Bill Tabb, on March 29 at 8:30 P.M., for an hour-long analysis. Jon Kalish doesn't smoke. And Marcos has been sending all his people into Master Control for announcing classes. As for Folio *cartoons, you know what happened the last time someone said he didn't like our cartoons? (They're not funny!" he said.) We said, "Well, why don't you think up something better? I've got one that's better," he replied. "Here it is. You show this classy gallery on Madison Avenue. It's an opening, so important that the people are standing in a line halfway around the block waiting to get in. There are TV cameras and reporters all over the place. Standing outside is King Kong wearing a smock and a beret, and this blond woman next to him. And the woman is saying, 'Just think, dear—your first one-gorilla show!'" So, we're just as glad you're* not *doing* Folio *cartoons.*

Happy

Emerging fitfully from thorazine
a week before she died, she whispered,
"I can say I'm happy now; I know he
loves me," though she'd known him
thirty years or more. "I never knew
for sure."
Wrinkled children rolled their wheelchairs
through the rooms and peered at us
like movies.
She was looking fine I told her,
better color brighter eyes.
The grey November afternoon
turned dark. I did not comment
on his absence.

—Regina Reibstein

See this paper bag?
Inside is a magic bottle
Watch closely
Before your very eyes
I cause this crutch to vanish
and your car
and your wife
In 1931 I was
The Great Merlin
Therefore I command you
give me a quarter and shut up

Mike Feder

THE HOSPITAL EXPERIENCE

continued from page 1

hospital as well as what to expect from such treatments as respiratory therapy, chemotherapy, isolation, alternate feeding methods and dialysis: outlines what is involved in the fifteen most common operations and the thirty-seven most frequently performed diagnostic tests; and in many other ways provides the general reader with a guide to sensible information, the encouragement to ask intelligent questions about "the hospital experience," and the ability to recognize a satisfactory answer.

At a time in American life when there is increasing dissatisfaction with the quality of health care and increasing puzzlement about the nature of prescribed medication, diagnostic testing, therapy, and surgery, *The Hospital Experience* seems like the right book at just the right time.

Nierenberg and Janovic will explain their book and describe their purpose in writing it, and listeners will be free to call in and ask questions.

Listen in; ask away.

Cory Ireland

Monday, March 26, 9:00—10:00 P.M.

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they talk back to dial tones
they have snake tongues to lick
the insides of empty beer cans
they carry shopping bags filled
with godknowswhat treasures
as they lurk lurk lurk
in the doorways, waiting rooms
on the edges and in the centers
of the places where the real folk
pass on the way to the real thing
they brush past, stare, ask directions
to exactly where they are
they come from all over
but mostly not here
they want your cigarettes
matches, a quarter for the bus
they don't want anything from you
or anybody some look like you
some don't
with directionals blinking
slightly out of sync
they stand poised
waiting to cut in
on those with somewhere to go
or you meet them sometimes
on the neutral zone of a park bench
where herring bone and skin & bone
rub brief elbows

Manuel Igrejas

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Folio

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